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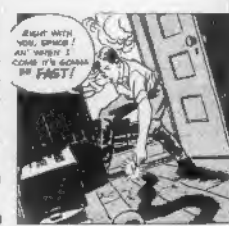
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Will Eisner's THE SPIRIT

Will Eisner '81

THE DEPT. of LOOSE ENDS

Of all the multi-part stories which appeared during the original run of *The Spirit*, the best and most complex would have to be "The Jewel of Gizeh," a seven-part set in the Middle East, published in weekly installments from February 26th through April 9th, 1950. Unfortunately, this adventure has also been given the worst treatment in terms of reprinting, as fragments of it appeared out of sequence over the course of three separate issues of *Warren's Spirit*. To add insult to injury, *Warren* even managed to omit two of the chapters! For a while we toyed with the idea of simply reprinting the entire story again, duplicating what *Warren* had done, but restoring the chapters to their proper sequence and adding the missing parts. However, since it seems that most steady readers of *The Spirit* are collectors, and don't want needless duplication of items they already have, we are simply going to present both missing chapters from "The Jewel of Gizeh" in this issue, with a plot synopsis for those who do not have access to the earlier *Warren* reprints. [Note: try our free classifieds on page 64 if you are in the market for *Warren Spirits* --- they do get results.]

Before discussing the 1950 "Jewel of Gizeh" series, it is necessary to note that the first episode, "Blood of the Earth" (2/26/50; reprinted in this issue), was actually a "refry" of an earlier *Spirit* story, "The Jewel of Death" (7/20/41; reprinted in *Police Comics* No. 41 and *Jules Feiffer's* book, *The Great Comic Book Heroes*). In the earlier version of the plot, the jewel in question brought death to the wearer within 24 hours and although many of the characters had the same names as their counterparts in the later version, *The Spirit* was operating solo. The refry, adapted by *Jules Feiffer*, transforms the jewel into an amulet of immortality, increasing its value immensely; and the appearance of *Sand Saref*, *Denny Colt's* childhood sweetheart, now a criminal, adds a great deal to the subplot.

The second chapter of this series, "Sammy and Delilah," (3/5/50; reprinted in *Warren* No. 14) was written by *Eisner* as a sort of Valentine for his wife-to-be, *Ann*, who was working for *Cecille B. DeMille* at the time. *DeMille* had just brought out a movie called *Samson and Delilah*, and *Will* used the parody to both declare his love for *Ann* and to poke fun at the movie. The hopelessly smarmy *Sammy*, gripped by the twin passions of sex and good cooking, occupies center stage, and *The Spirit* is confined to a cameo role, simply to keep readers apprised of the fact that he is still in the Middle East with the Jewel of Gizeh.

"The Jewel of Gizeh" (3/12/50; reprinted in *Warren* No. 12 as "The Jewel"), carries on the major plot-line, as *The Spirit* and *Sand Saref* are joined by that creepiest of villains, *Mr. Carrion*, his pet buzzard, *Julia*, and *Col. Ark*, another evil-doer. Just when it looks like the crooks are going to get the Jewel away from *Denny*, the tables are turned on them by the ship's captain, a no-good cut-throat named *Skroob*, who has his own foul deeds to attend to and proceeds to double cross everybody. The story continues in "Marooned" (3/19/50; also reprinted in *Warren* No. 12) as *The Spirit*, *Sand Saref*, *Carrion*, *Col. Ark* and *Julia* find themselves abandoned on a desert island in the Red Sea. *Ark* disappears that night and *Denny* finds his body washed in with the tide. Because *Sand* had the only gun, he accuses her of the murder, a fact she resents rather deeply. The vicious *Captain Skroob* rears his head again, only long enough for *Carrion* to join forces with *The Spirit* and put him permanently out of action. *Carrion* then betrays *The Spirit*, shoots him and leaves him for dead in the sinking hull of the ship. The story ends with a half-drowned, badly wounded *Spirit* hauled out of the surf by *Sand Saref*, and the two make their getaway, sans food or water, on a raft.

The next episode is "The Island" (3/26/50; reprinted in this issue, for the first time anywhere). *Sand* and *The Spirit* land on another island --- only to run afoul of *Archie Flye*. *Flye* is an escaped criminal who... aw, you'll just have to read it yourself!

Next comes a chapter called "Water" (4/2/50; reprinted in *Warren* No. 13, and incorrectly dated there as a 1947 story, causing a great deal of confusion). This is a "meanwhile, back in Central City" plot about a poor unfortunate named *Slim Mozzle*. A fill-in of sorts, it was cleverly tied in with the "Jewel of Gizeh" continuity by drawing a parallel between *The Spirit's* current condition (trapped on a desert isle with no water) and the fact that Central City (as well as *Eisner's* home of New York City) was experiencing a terrible drought at the time. The odd part of this is that *Slim Mozzle* is seen reading a *Spirit Section* at the opening of the story---with no explanation as to how *Eisner* had gotten word about his hero's plight in time to script it. (In previous stories it had been established that *Denny Colt* often visited *Eisner* at midnight to recount his latest exploits or, failing that, sent him letters detailing his adventures.) That inconsistency aside, by the next week (4/9/50) a ham radio operator in Baltimore has received *The Spirit's* S.O.S. and relayed news of his whereabouts to *Commissioner Dolan*. This final episode, "Rescue" (reprinted in *Warren* No. 12) shows *Denny* bidding *Sand Saref* adieu, only to find that *Ellen Do-*

continued on page 4...

THE SPIRIT

Editor-in-Chief
WILL EISNER

Editor & Publisher
DENIS KITCHEN

Associate Editor
CAT YRONWODE

Subscriptions
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- 2...*Eisner Checklist*, part one.
- 7...*Framed*. *Ebony* is kidnapped and *The Spirit* is framed in this early pre-war story.
- 15...*Sasha's Sax*. *Lou Fine* inked this variation of the *Pied Piper*.
- 23...*Blood of the Earth*. Part one of the 7-part "Jewel of Gizeh" series described in detail at left.
- 31...*Island*. Cover inspiration this issue. Also described at left.
- 41...*Essay on Comic Art*, No. 5, by *Will Eisner*, focusing on "Expressive Anatomy."
- 45...*Comics Laboratory*, featuring "Hamlet on a Rooftop," an application of the techniques discussed in the *Essay* this issue.
- 56...*Social Values on the Planet Ferma*. Another experimental story from *Will Eisner's Comics Laboratory*.
- 62...*Letters and Classified Ads*.

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Will Eisner will be the *Guest of Honor* at the annual *Chicago Comicon* July 17-19. Meet *The Spirit's* creator in person! *Eisner* will be joined by your editors *Denis Kitchen* and *Cat Yronwode*. We hope to meet many of our midwestern (and other) readers who can journey to this exciting convention! Other guests and details in ad on page 6.

JUNE 1981

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THE EISNER CHECKLIST

PART ONE



THE EISNER CHECKLIST -- INTRODUCTORY COMMENTS

Because Will Eisner fans have expressed interest in the other comics Will has done over the years, in addition to *THE SPIRIT*, this attempt has been made to collect, for the first time, a rough set of notes as to what his body of work consists of, and where it can be found. **THIS IS NOT A COMPLETE INDEX.** It has many holes in it, although research was conducted on a massive scale for over two years. In a number of cases there is more detailed data available as to issue numbers, dates, and so forth, but because this information is spotty at best, it was deemed better to treat most of the work in terms of broad categories and time spans rather than to get specific about a few small points and leave the bulk in a state of comparative chaos. The material is organized into a number of chronological groupings. These are then simply followed by unalphabetized, non-chronological listings of strip titles, one-shot illos, etcetera. Much of the rarest and earliest work was made available through the courtesy of Will and Ann Eisner, who assisted me greatly in this research. Special thanks also to Charlie Roberts, Tony Tollin, John Benson, Steve Englehart, Mark Hannerfeld, Ethan Roberts, Calvin Slobodian, Trina Robbins, Leslie Cabarga, Denis McFarling, Alex Toth, Jerry Bails, Ron Goulart, Jerry Sinkovec and many, many others who have helped me in this quest. —Cat

PRE--PROFESSIONAL WORK, 1933 through 1935

Eisner did a number of illustrations for his high school newspaper, the *DeWitt Clintonian*, published weekly by the journalism and printing classes at DeWitt Clinton High School. The first spot illo I have been able to locate is a drawing of some tenement buildings in the Bronx, in front of which a shabby old man is selling fruit. It is entitled *The Forgotten Ghetto*, and it accompanies a text piece by another student. It appeared in October, 1933.

Shortly after this, Eisner began a weekly comic strip in the same paper. It was untitled and it featured the exploits of a cast of characters who hung out in the newspaper offices. The art style was more than a little similar to Elzie Segar's in *Thimble Theater*. Eisner has since referred to it as "a cold swipe" of Segar's style. Start-stop dates on this strip are unknown to me, but it seems to have run throughout most of 1934 and well into 1935.

The Maggie was the literary/artistic yearbook of DeWitt Clinton, published twice yearly. Eisner did illustrations and border designs for several issues during his last two years at the school. They also contain quite a bit of Segar influence, but are much more sophisticated in execution than the work he did for the weekly paper. There was also a series of illos for a yearbook which are best described as Howard Pyle-like. I have seen the originals for these, but not the book in which they appeared. It may have been a third publication, neither the newspaper nor *The Maggie*.

While in high school, Eisner did stage designs for plays and also drew covers for school theatricals. One such item was the *Class Nite* of '35 playbill. There may have been others.

The Medallion was a small radical literary magazine for which Eisner did illustrations during his high school years. The contents varied from political commentary to short stories by the like of August Derleth. Eisner was listed as Art Director on the one issue I have seen, from 1934. For this issue he did a number of two-colour linoleum block plates, a spot illo and a two-colour linoleum block lettering design for the cover. This could be called his Lynd Ward phase, and he credits Ward's woodcut novels as a great influence on his developing style.

Unpublished strips: Original art still exists for several sample daily strips Eisner drew in an early attempt to break into syndicated newspaper work. These are *Harry Carey* (a serio-comic detective series based rather closely on *Thimble Theater*), *The Flame* (a serious "realistic" detective strip I can only describe as Alex Raymond crossed with Milton Caniff and garnished with J.C. Leyendecker and Elzie Segar), and an untitled strip about The Boy Scouts of America, also drawn in the Raymond-derived "realistic" style. Only a few days worth of each of these strips

were ever drawn, although Harry Carey ultimately did see print in comic book form in 1936 and *The Flame* leant his name, if not his appearance or plot-line, to two other strips created by Eisner in the early days of his professional comic book work.

EARLY COMMERCIAL ART, 1935 through 1936

Gre-Solvent insert. According to Eisner, this was the first artwork for which he received payment. It is nothing more than a small sheet of yellow paper, folded in half to make a four-page booklet, the inner two pages of which contain eight gag panels (entitled "Sketched From Life") in which the uses of Gre-Solvent hand cleaner are extolled. The booklet was made to be inserted into the packaging of the product and the job was printed by the company at which Eisner was employed as a printer's assistant.

Around this time Eisner went to work for the New York *American* as an ad copy writer. This led to work in the ad layout and illustration department, for which he did a good deal of spot illos and lettering.

Eve: This short-lived magazine "for the modern Jewish woman" employed Eisner as an art director and illustrator for several issues. I have only seen one of these, and in addition to small pen sketches of lovely ladies, it also contains his wash drawing of a woman for a Tetley Tea ad, and a couple of rather incongruous sketches of sparring boxers — not exactly suitable fare for "the modern Jewish woman," apparently, for Eisner was fired shortly thereafter. The magazine itself collapsed within a few months after his departure.

EARLY COMIC BOOK ART, 1936

Eisner's first sales of comics to a professional publisher were made to John Henle, who ran *Wow! What A Magazine*, also known as *Wow! What A Comic*, and not to be confused with Fawcett's later *Wow* comics. Among the features which Eisner did for the short run of this title are:

Harry Kerry: a redrawn version of the amateur strip he had done while in high school, with the name slightly altered so as not to resemble that of the then popular Western actor, Harry Carey.

The Flame: The name is the same as the high school detective strip, but this time the hero (visually identical with the earlier version — blond and blue-eyed) is a buccaner. This story is virtually identical with that of *Hawks of the Seas*, which began when *Wow!* folded and Eisner formed his partnership with Jerry Iger.

Capt. Scott Dalton: An adventure strip with some Sax Rohmer-like overtones, secret jungle temples, etc.

Several of the covers for *Wow!* were also drawn by Will, including one which featured Harry Kerry.

THE EISNER-IGER SHOP, 1936 through 1939

With the termination of *Wow!*, Eisner formed a partnership with Samuel "Jerry" Iger, a fellow cartoonist whom he had met in Henle's offices. Together with Eisner's former high school friend, Bob Kane, and other talented young artists, such as Lou Fine, this shop began supplying comics to a number of publishers eager to enter the new field of newsstand comic books. Among these were Fox, Fiction House, Quality, Centaur/Ultem and others. Will's role in the shop was to create new characters, act as scripter for artists who couldn't write their own material, edit stories for both copy and art, design covers for himself and others to execute and script and write his own extensive line-up of features. Although some of the Fiction House series he created continued on under Jerry Iger's direction when the Eisner-Iger partnership broke up, and the Quality characters he did continued on under his hands and those of others when Will joined Quality as art director in early 1940, by the time he gave over his entire time to *The Spirit*, he had phased out of the other series work entirely. The



THE EISNER CHECKLIST



PART ONE

last non-Spirit Eisner art for Quality appeared in the summer and fall of 1941. Following is a list of some of the features Will did, with notes as to dates, publishers and approximate duration. This list is assuredly incomplete!

A NOTE ON PSEUDONYMS: During the Eisner-Iger period, Will used so many pseudonyms, and so many other artists continued them after he left the features he had created, that it would take a whole column to unravel the confusion. Suffice it to say, Willis Nerr, Major Thorpe, Wm. Erwin, Willis B. Rensie, Erwin Willis, W. Morgan Thomas, Wm. Farrell Cobb, Erwin, Carl Heck and Wm. Eisner are all the same person, more or less.

STREET AND SMITH (1936?)

Eisner did a series of hand-lettered text-and-illo pages for a Western pulp magazine put out by Steet and Smith. These were all on the subject of famous gunfighters, both Sheriffs and outlaws. They were drawn in a grease pencil style reminiscent of the sports cartoons of the era.

CENTAUR (1937-1938)

Wild Tex Martin: several one-shot type Western stories for Centaur, circa 1936-37. Sometimes printed B&W, or with added red spots, sometimes in full colour. Centaur typically reprinted their stories several times, sometimes with cuts in the artwork. I have seen this strip both in *Funny Picture Stories* and *Western Picture Stories* but do not know how many were done.

The Brothers Three: This may have been a one-shot, at least I have only ever seen the one episode. It ran in Centaur's *Funny Picture Stories* in colour. The plot is lifted rather obviously from Noel Sickles' famous newspaper strip, *Scorchy Smith*, complete with airplanes and Arabian locale, as well as the three heroes — one handsome American, one fat sidekick and one honorable, monocled German WW I ace.

Muss 'Em Up (Donovan): A one-shot, oft-reprinted by Centaur, about a cop who has been busted from the force for using rough tactics, and who then goes on to "unofficially" help out during a crime wave, terrorizing and beating the tar out of a succession of sniveling stoolies and thugs before proceeding to really "muss up" the city's most wanted criminal, a bank robbing murderer. "Muss 'Em Up" Donovan gets his old job back and that is that. Probably the first of Eisner's low-key lighting efforts, this one is definitely an unconscious progenitor of *The Spirit*. One of the reprints, in a digest-sized format, is extremely cut-up and thus rendered nearly incomprehensible. Centaur was notorious for this.

The Sapphire Eye of Sehkmnet: This was a one-shot done for Centaur. Having never seen it, I cannot describe it.

Man-Hunt: Another Centaur feature I have never seen.

Various Centaur titles also featured centerspreads by Eisner. A typical one depicts an ice hockey game and was rendered in grease pencil.

QUALITY (1937-1941)

Espionage, Starring The Black X/Black Ace: An extremely classy spy strip, created for Quality. The hero, whose code-name changed inexplicably, resembled Denny Colt very closely, except that he wore a monocle instead of a mask. 1938-1940.

Dollman: Created for Quality in 1939 and continued, after Eisner left it, by Lou Fine, Reed Crandall, Al Bryant et al. This diminutive costume hero still makes occasional appearances in DC Comics, as they currently own all the Quality characters.

Uncle Sam: Eisner created this series for Quality shortly after he began work on *The Spirit*, and continued with it up until 1941. Lou Fine, Reed Crandall and others continued the adventures of this patriotic costume hero after Eisner quit, and he is still seen occasionally in DC Comics.

Blackhawk: Eisner created the characters and scripted the first few episodes, probably laying out the pages as he did so. Chuck Cuidera drew it, followed by Reed Crandall and a cast of thousands. DC continues it to this day, intermittently. Para-military aviation adventures.

The Ray: Eisner created this costume hero for Lou Fine and scripted the first several episodes before passing that task over to Toni Blum.

The Black Condor: Ditto for this feature, also drawn by Fine.

The Strange Twins: Created and scripted (but not drawn) by Will for Hit Comics. Rohmerish intrigue: Orientals vs. Scotland Yard.

X-5/Secret Agents: A clone of the earlier Z-5/*Spies In Action* (Fiction House), which Eisner created and plotted.

FICTION HOUSE (1938-1940)

Spencer Steele: A trench-coated detective, similar to "Muss 'Em Up" Donovan — and thus also closely related to *The Spirit*.

Hawks of the Seas/The Hawk: This story continued from the second (buccaneer) strip Eisner called *The Flame*. It first ran in *Wags*, in the form of 123 numbered tabloid pages. When Fiction House began its tabloid, *Jumbo*, the first issue took up with page 41 of *Hawks of the Seas*, running it in four and five page installments until *Jumbo* was reduced in size to match other American comics. At that point the original art for the strip was actually cut apart and repasted to fit the smaller page-size. When the end of the story was reached, the art was again cut apart (by Andre Le Blanc, who said recently he "regretted every minute of that job.") It was then rearranged and relettered to tell a different story, with Le Blanc swiping Eisner's style to draw bridging panels, Eisner having by that time parted company with Jerry Iger. When the Eisner Hawks (by now known simply as *The Hawk*) had been used and re-used to the point of absurdity, a new artist, R.H. Webb, was finally called in to continue the series. There was also a daily strip version of both Eisner's and Webb's work on the strip, once again made by cutting up the comic book pages. Quite a bit of the original 123 page story has been reprinted by the Pacific Comics Club, some of it, unfortunately, from a French translation which appeared in a magazine unknown by name to me sometime during the 1930s.

Uncle Otto: This silent gag strip, drawn in an atypical cartoony style, appeared in *Jumbo*, and may have also been printed abroad. It was signed "Carl Heck" — an office joke, says Eisner, because "By Heck!" was one of Jerry Iger's favorite expressions, leading Eisner to imagine an actual strip "by Heck."

Z-5/Spies In Action: This was a very crudely drawn series, virtually identical to Centaur's *K-51*. The art was deliberately sloppy, to disguise the fact that Eisner had drawn it, as he was drawing an incredible amount of work for *Jumbo* at the time.

The Diary of Dr. Hayward: Scripted and roughed out by Will, with finished art by Lou Fine and Jack Kirby. Sometimes Will put in a bit of finished art, too. A science-fiction series, appearing in *Jumbo*.

Sheena: Eisner and Iger created the character, Eisner did the first character sketches, and Mort Meskin drew it, followed by Bob Powell, R.H. Webb, etcetera. The primordial jungle queen feature.

Sports Shorts: These were one-tier true-fact sports pieces drawn in grease pencil for Fiction House's *Jumbo*. They featured biographical data about famous athletes, as well as Ripley-type sports oddities. The series was intermittent, and was discontinued when *Jumbo* shrank to normal comic book size.

Inspector Drayton: Drawn in a deliberately crude style so as to be unrecognizable in the already Eisner-packed *Jumbo*.

Eisner also drew a number of model airplane diagrams for *Jumbo*. One of these, called "The Hawk" was a favorite of his own designing, dating back to his childhood days as a model builder.

TO BE CONTINUED ...

Ian is more than a bit peeved over her fiancé's long absence in the company of another woman. And, as the poor, frustrated hero finally returns the Jewel to its owners, we see Sand Saref sweetly talking them out of it again. The entire adventure has been for nothing -- close scrapes with death, intense suffering, love, betrayal; none of it amounts to anything as Sand quietly exits with the Jewel and Denny has to go back and face his outraged girlfriend.

So much for "The Jewel of Gizeh." If you have Warren 12, 13 and 14, you should really reread the entire series in order. The plot synopsis above, far from doing the story justice, was simply provided for those fans who do not have access to the complete 49 page saga.

"Sasha's Sax" is an Eisner-Fine collaboration. Will wrote and rough-penciled it; Lou finished it off. The splash panel may remind some readers of one which Fine drew for *The Ray* in *Smash Comics* No. 17 (December, 1940). The latter was also scripted by Eisner and centers around a similar musician who controls people through his hypnotic, pied-piper melodies. (The *Ray* story in question was reprinted in a book called *Special Edition Series No. 2: The Ray and the Black Condor* and all Lou Fine fans should try to find a copy -- it's out of print -- as it contains the cream of his work from the early days of the Eisner-Iger and Quality shops.)

Enough loose ends already! The rest of this issue speaks for itself and needs no further exegesis, for which we can all be thankful.

--cat yronwode

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The ads in *The Spirit* helps to make possible special bonuses -- such as the full-color center-fold in a recent issue. It also helps us to print the magazine on white paper instead of the ugly (and short-lived) newsprint most comics and magazines use. And ad income also helps keep the cover price as low as possible. Already *The Spirit*, at \$2, is less expensive than similar fan-oriented publications or even comparable newsstand publications. Please support our advertisers. And when you order from them, mention that you saw their ad in *The Spirit*! Thanks.

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If you sell products that appeal to comics fans, want to draw fans to your conventions, or operate a mail order business, you will find *The Spirit* an ideal advertising medium. Ads will never exceed 12% of the magazine, guaranteeing your ad high visibility. Our growing circulation is currently double that of the most popular fan publications. And the white paper reproduces your message as attractively as possible. For a copy of the rate card shown at left, or for more information, write: Spirit Ad Dept., No. 2 Swamp Rd, Princeton, Wisc. 54968 or call (414) 295-3972

WILL EISNER'S

SPIRIT PORTFOLIO

"The ten plates that constitute this portfolio represent the essence of *The Spirit*... This undertaking was an effort to condense the hundreds of story situations that made up *The Spirit's* adventures. In that respect, this portfolio is for the *Spirit* fan. For in preparing [these plates] I was creating a sort of elaborate gift of memory -- a nostalgic thankyou for old friends." --Will Eisner



- Ten full-color plates printed on highest quality paper. Each plate dramatically captures the Spirit in a classic confrontation or situation.
- A bonus 11th plate, in black & white, showing pencil roughs by Eisner.
- A 12th sheet featuring a personal introduction by Will Eisner, with color photos.
- Housed in a heavy-duty squareback binding, cloth-bound board 1/8 inch thick, with stamped cover and drawings on the inside covers.
- Each portfolio is numbered and autographed by Eisner.

Remaining Spirit Portfolios are \$35 plus \$2 shipping via insured U.P.S. (foreign orders include \$5 postage).

HOLLYBROOK GRAPHICS
Rt.1 Box 329-S
Princeton, Wisconsin 54968

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JULY 17-19, 1981

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WILL EISNER

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Howard CHAYKIN
Mike GRELL
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Jim SHOOTER
Bill SIENKIEWICZ
Roger SLIFER
Joe STATON
Roger STERN
Len WEIN
Marv WOLFMAN**

**Terry BEATTY
Chris CLAREMONT
Max COLLINS
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Mike FRIEDRICH
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COMIC
BOOK
SECTION

FRAMED

ORIGINALLY PUBLISHED November 24, 1940

ACTION
Mystery
ADVENTURE



THE SPIRIT!!
KEEN AND TWO-FISTED,
THE SPIRIT, IN REALITY
DENNY COLT, LONG
BELIEVED DEAD,
OPERATES FROM A
SECRET CRIME
LABORATORY DEEP
UNDER **WILDWOOD**
CEMETERY. HE IS
AIDED BY HIS FAITH-
FUL YOUNG FRIEND,
EBONY. ONLY POLICE
COMMISSIONER DOLAN
KNOWS HIS TRUE
IDENTITY....

THE

SPIRIT

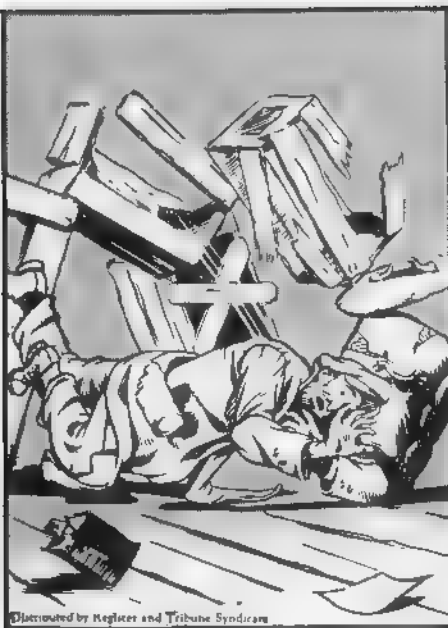
by
WILL EISNER

MIDNIGHT...THE STACCATO OF
RUNNING FEET BREAKS A SILENCE
WHICH HANGS LIKE A PALL OVER
THE DESERTED WHARVES THAT
POINT CROOKEDLY OUT INTO NORTH
RIVER...A MAN FLEES FOR HIS LIFE...



STUMBLING..CRAWLING..STAGGERING,
HIS FACE TWISTED IN ABJECT FEAR,
HE MAKES HIS WAY ACROSS A DOCK..





Discontinued by Neglect and Tribune Syndicate



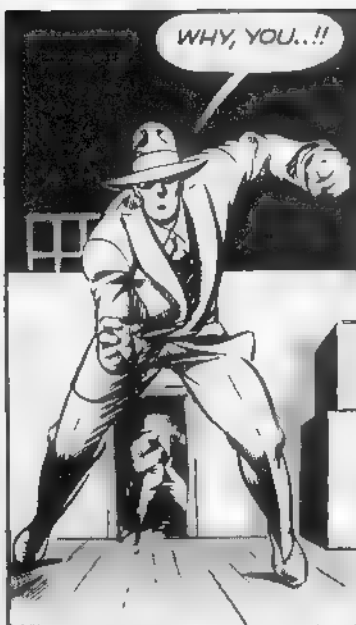
GOOD WORK, RABBIT!



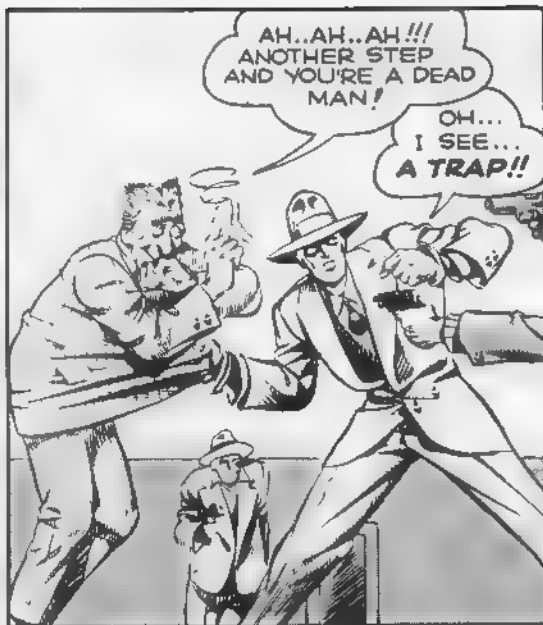


SALTY PETERS!!
BY GODFREY,
IF YOU'VE HURT
EBONY, I'LL...

NO... I
MERELY PUT
HIM TO SLEEP...
A PLAYFUL
CLOUT ON THE
HEAD!

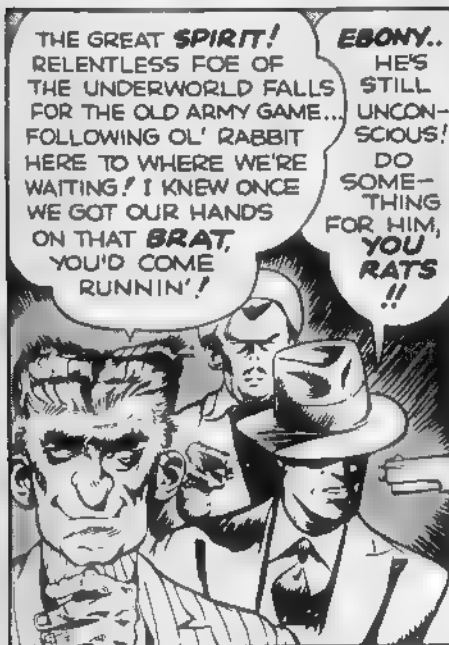


WHY, YOU...!!



AH...AH...AH!!!
ANOTHER STEP
AND YOU'RE A DEAD
MAN!

OH...
I SEE...
A TRAP!!



THE GREAT **SPRIT!**
RELENTLESS FOE OF
THE UNDERWORLD FALLS
FOR THE OLD ARMY GAME...
FOLLOWING OL' RABBIT
HERE TO WHERE WE'RE
WAITING! I KNEW ONCE
WE GOT OUR HANDS
ON THAT **BRAT**,
YOU'D COME
RUNNIN'!

EBONY..
HE'S STILL
UNCON-
SCIOUS!
DO SOME-
THING
FOR HIM,
YOU RATS
!!



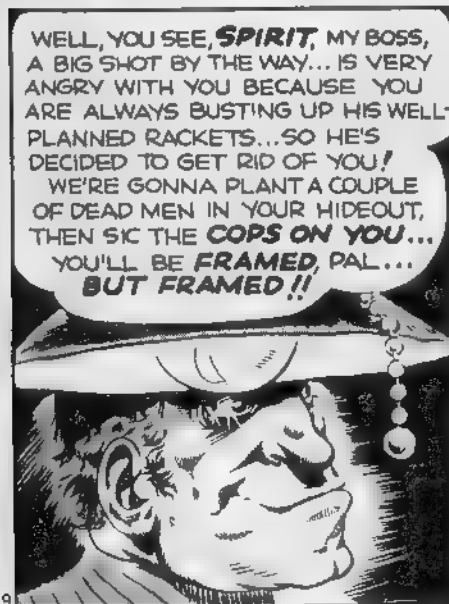
ALWAYS
READY TO
OBLIGE!

PRETTY FOND OF
HIM, AIN'T'CHA,
SPRIT?



OOOOHH...
MAH HAID!

WHAT'S THIS
ALL ABOUT
??



WELL, YOU SEE, **SPRIT**, MY BOSS,
A BIG SHOT BY THE WAY... IS VERY
ANGRY WITH YOU BECAUSE YOU
ARE ALWAYS BUSTING UP HIS WELL-
PLANNED RACKETS... SO HE'S
DECIDED TO GET RID OF YOU!
WE'RE GONNA PLANT A COUPLE
OF DEAD MEN IN YOUR HIDEOUT,
THEN SIC THE **COPS ON YOU...**
YOU'LL BE **FRAMED, PAL...**
BUT FRAMED!!



AND **HOW**
DO YOU PROPOSE
TO **FIND** MY
HIDEOUT?

I'LL SHOW
YOU!



START TIGHTENING
THAT **CHINESE**
BOOT... AND DON'T
STOP TILL HE
TELLS!

AH AIN'T
NEVER
GONNA
TELL...
EVEN EF'N
YO' CRUSH
MAH FOOT
TO NUTHIN'!

IN THE OFFICE OF COMMISSIONER DOLAN...**THE SPIRIT'S** SECRET FRIEND....

YOU MEAN, SQUIRE SAMPSON, THAT YOU CAN **PROVE** THAT **THE SPIRIT** IS A MURDERER?

HRMF..AH.. PRECISELY!! IF YOU FOUND, SAY THE BODIES OF BUGS BADGER AND PINKY PRESTON IN HIS HIDEOUT, .. AND A WITNESS OR TWO.. WHAT WOULD YOU SAY, MR. MAYOR?

I'D SAY THAT **THE SPIRIT** WAS **GUILTY!**

AND WHO'S YOUR WITNESS...ONE OF YOUR HENCHMEN?

SIR!!

CAREFUL, DOLAN! MR. SAMPSON IS A **VERY** INFLUENTIAL MAN IN THIS CITY....

I DON'T CARE **WHO HE IS!** BY GOLLY, SQUIRE SAMPSON.. IF YOU'VE GOT EVIDENCE, JUST PRESENT IT IN THE **PROPER AMERICAN WAY!** AND STOP SNEAKIN' AROUND!

QUITE RIGHT...I EXPECT MY MAN HERE SOON **WITH THE EVIDENCE**....WE'LL WAIT HERE TILL HE ARRIVES!

MEANWHILE....

TIGHTER!

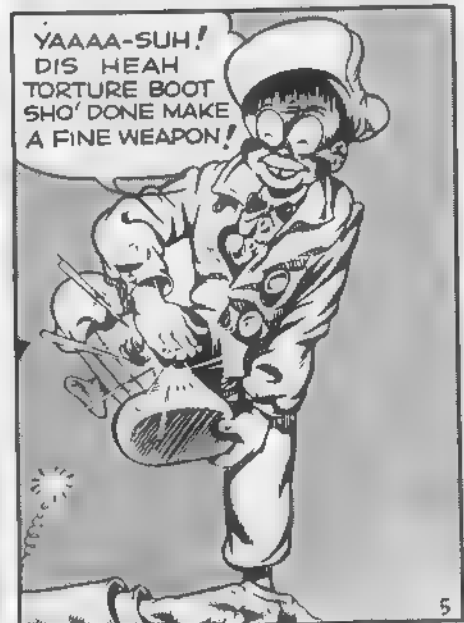
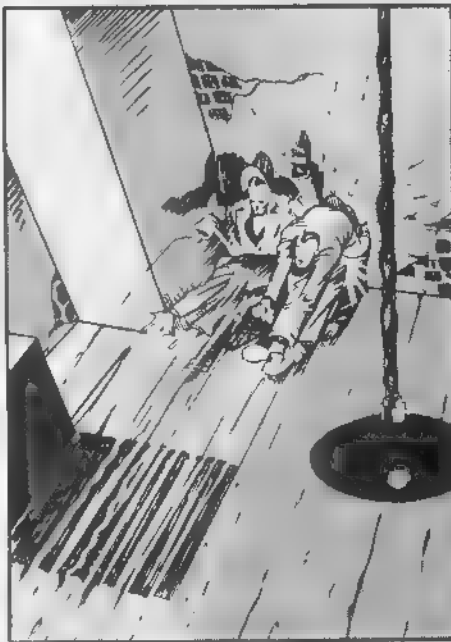
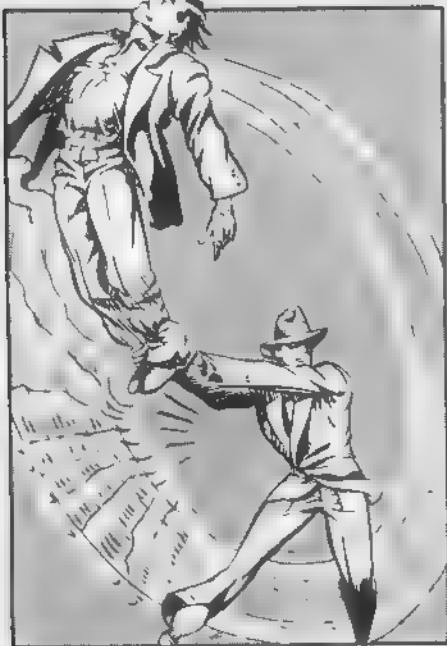
OOOWW!

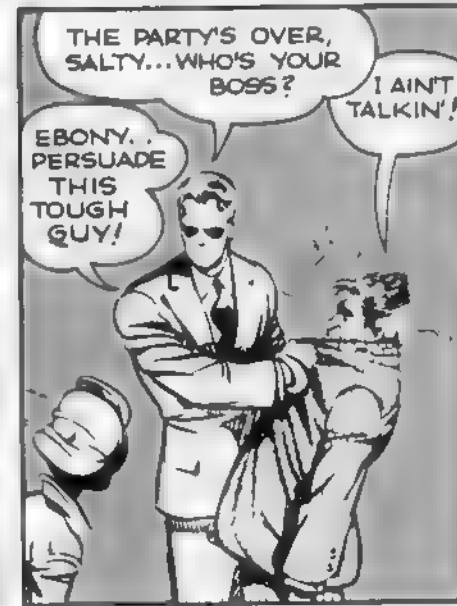
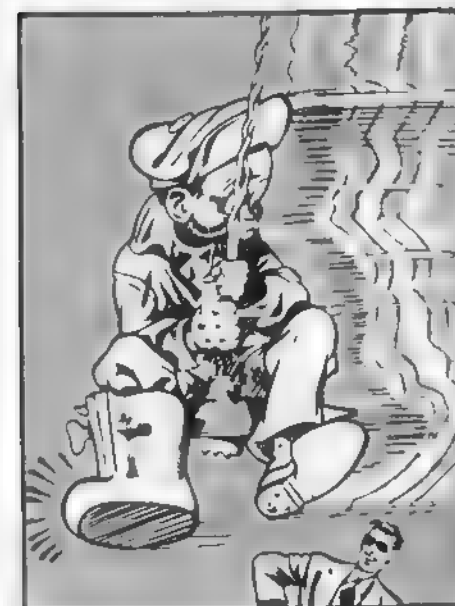
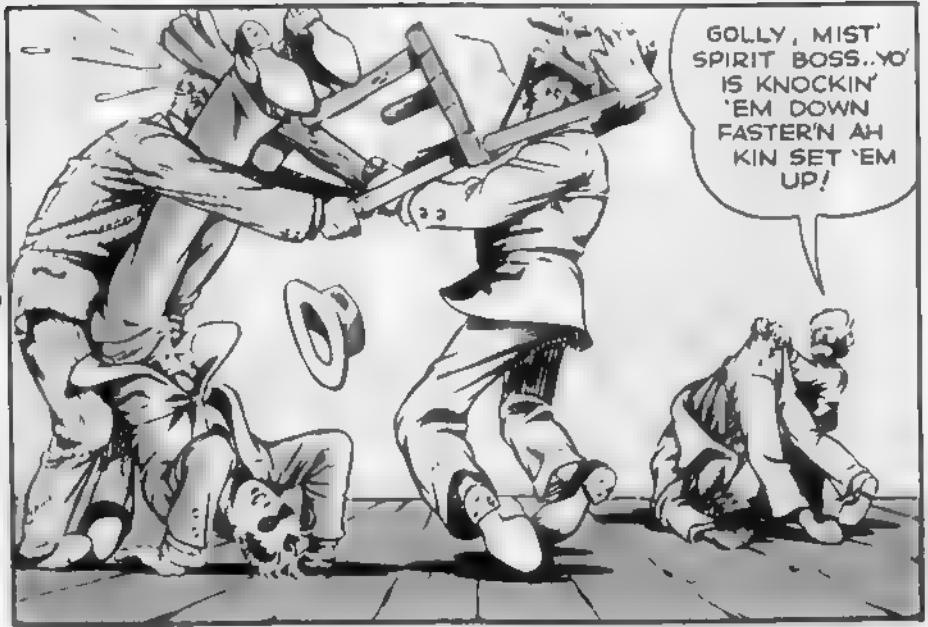
BY HEAVEN! YOU SNAKES'LL **PAY** FOR WHAT YOU'RE DOING TO THAT LAD!

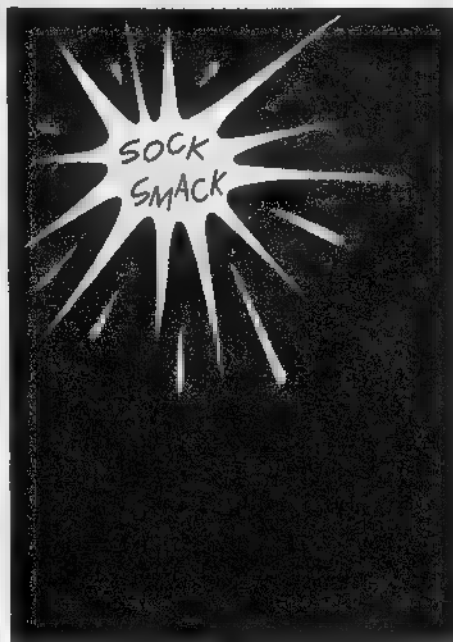
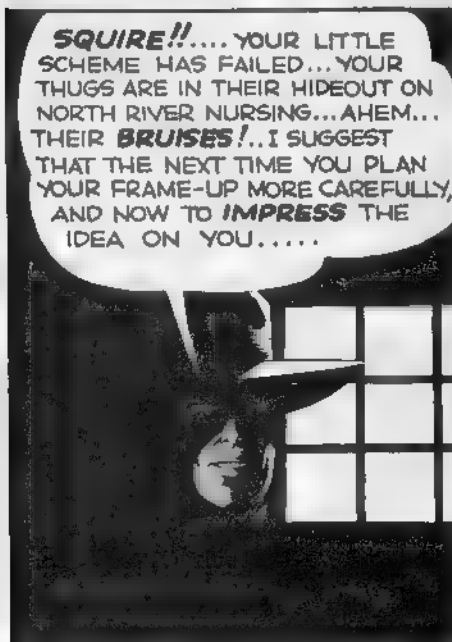
SUDDENLY EBONY GRASPS THE PISTOL WITH HIS **TEETH**

THANKS! GOOD WORK, EBONY!!

... AND NOW, **YOU VULTURES!**







BACK ISSUES



NUMBER 17

First Kitchen Sink issue. Seven Spirit stories featuring Carrion, Sand Saref, Ellen marrying Carrion and Lady Luck by Klaus Nordling. Plus! A "jam" page with Will Eisner and Denis Kitchen.



NUMBER 19

Beautiful P'Gell waterfront cover and a P'Gell story inside. First episode of Will Eisner's new 8 chapter comic novel, *Life on Another Planet*. Plus two Chapparell Lode stories and a Halloween piece starring *The Octopus*. Plus preview of *A Contract With God*.



NUMBER 20

Best Spirit cover ever plus an introduction to the Wally Wood Spirits, 5 Spirit reprints and an *Essay on Comic Art* by Will Eisner



NUMBER 21

Life on Another Planet switches to full-page format. Another Wally Wood episode of *The Spirit*. *Essay on Comic Art*, Part 3. Five reprints



NUMBER 22

The Spirit is blind in three consecutive stories. Cat Yronwode begins her exhaustive *Spirit Checklist*. A "jam" page between Eisner and Kitchen. More Wood, reprints and *Life on Another Planet*.



NUMBER 23

Silk Satin/Spirit bondage cover. *The Origin of Silk Satin*. "No Spirit Story Today" episode. Wood, reprints, Planet, Checklist, etc. Department of Loose Ends column begins.



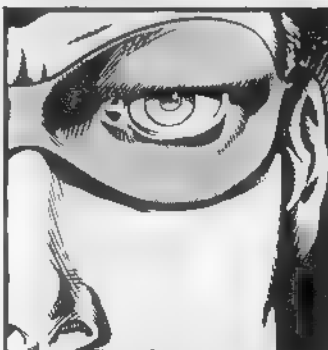
NUMBER 24

Very first appearance of *The Octopus*. Lovely *Skinny Bones*. Not-so-lovely *Mathilda Dolan* (the commissioner's sister). Another pre-war story—Boomershlag. Classic Slippery Eall splash. Wood and more.



NUMBER 25

Lovely cover composed of old *Spirit Sections* as posters, colored by Leslie Cabarga. Report from Europe. "The Return of Autumn Mews." Reprint stories, etc



NUMBER 26

Swashbuckling Spirit cover. The only two Nylon Rose appearances. *The Octopus & The Spirit* save each others lives. The exciting conclusion of *Life on Another Planet*. Another new Eisner story, "The Public Interest." And more



NUMBER 27

Full-color centerfold and related pages of brand new Eisner material, "Treasure of Avenue C." An Eisner-Lou Fine Spirit. *The Octopus*, Mr. Carrion. "Amulet of Osiris"—two versions. Pre-war story, checklist.

Most back issues of *The Spirit* magazine are still available, but don't wait too long—some issues are very low in stock. You can order these from your favorite mail order suppliers like Pacific Comics, Bud Plant, FantaCo, etc. or you can order directly from the publisher by using the coupon below or your own printed version...

Kitchen Sink Comix, 2 Swamp Rd, Princeton, Wisc. 54968

Please send me the back issues of *The Spirit* circled below.
I have enclosed \$2.25 for each back issue (postage included)
I have enclosed a total of \$_____. (Wis. residents add 4% tax)

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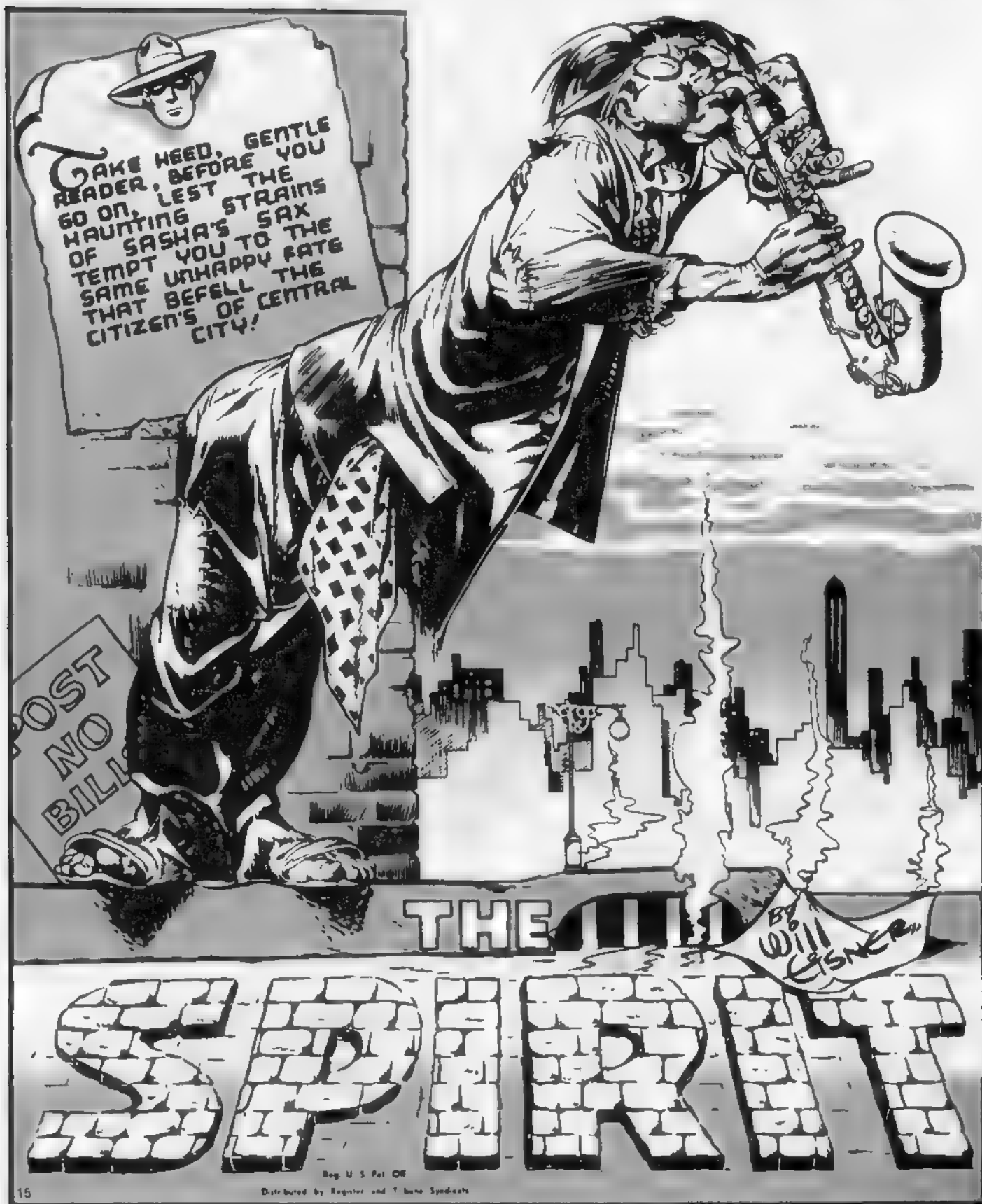
CITY _____ STATE _____ ZIP _____

COMIC
BOOK
SECTION

SASHA'S SAX

ORIGINALLY PUBLISHED JUNE 28, 1942

ACTION
Mystery
ADVENTURE



SASHA WAS A SOLITARY GENIUS..



POOR AND DESPERATE..



..WHO DEPLORED STRIFE..



..AND SOUGHT COMFORT IN MUSIC..



NO! I CANNOT PLAY! :SOB:



:SNIFF:



:SNIFF: SNIFF: THIS MELANCHOLIA OVERWHELMS ME.. I MUST PLAY!!

AS SHADOWS LOOM WITHIN MY ROOM.. ♪♪



..AND CANNONS BOOM THEIR DIRGE OF DOOM.. ♪♪



IN ANOTHER SECTION OF THE CITY...

WEEP WEEP... I CROON..
WAH WAH.. BLUE GLOOM..
WAIL ♪♪



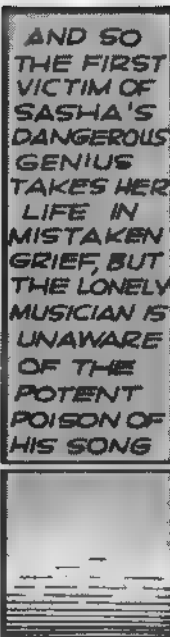


OH, HOW BEAUTIFUL... BUT SAD... WHAT A LONELY TUNE!!

WAILL...
WAILL...



IT IS SINGING MY SORROW!
IT IS FOR ME...
..FOR ME... I... I CAN'T GO ON..



AND SO THE FIRST VICTIM OF SASHA'S DANGEROUS GENIUS TAKES HER LIFE IN MISTAKEN GRIEF, BUT THE LONELY MUSICIAN IS UNAWARE OF THE POTENT POISON OF HIS SONG



BULLETS COULD HOLD NO MORE DISASTER THAN THE NOTES OF SASHA'S SONG AS THEY FALL UPON THE EARS OF THOSE UNLUCKY ENOUGH TO BE AWAKE THIS NIGHT...



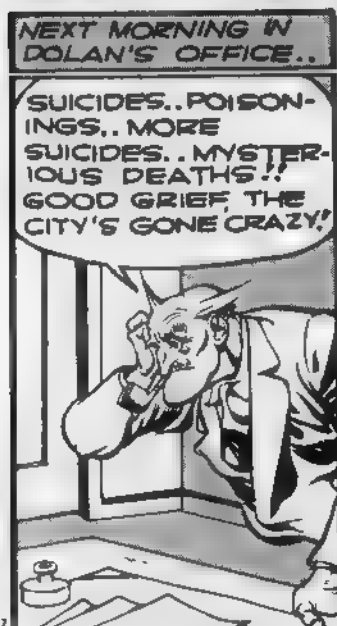
IN WILDWOOD CEMETERY...
"AN' DEATH COMES SOON..
IN JUNE.. BLUE GLOOM.."
SOB.. SOB... AH'S GWINE
DO IT.. DEY AIN'T NO FUTURE
BEIN' SECOND FIDDLE TO
DE SPIRIT!!



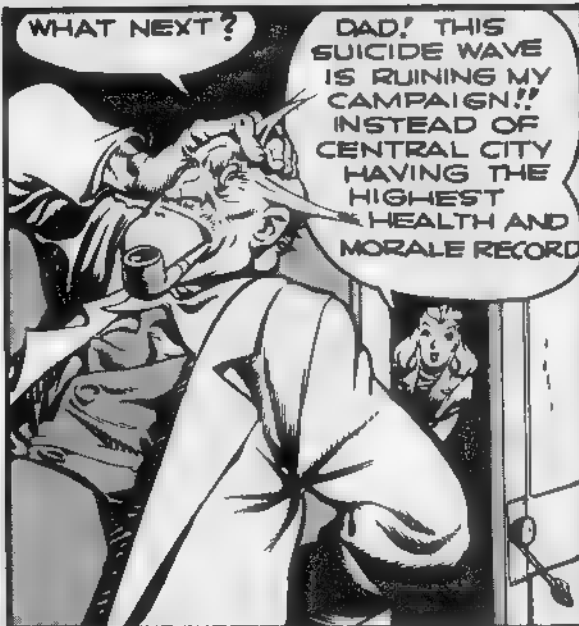
EBONY!



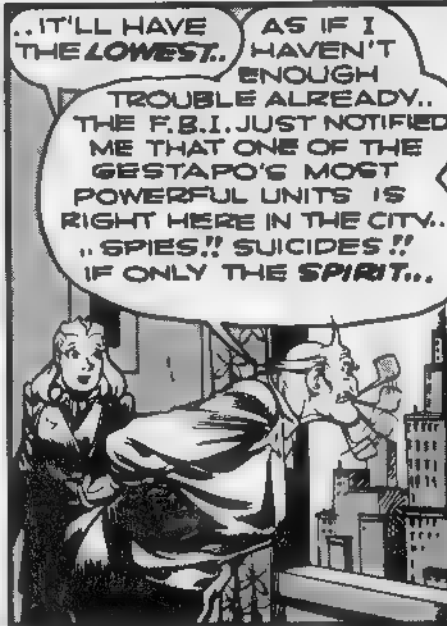
SHAME ON YOU, EBONY I
THOUGHT YOU HAD MORE
SENSE.. GET A GRIP
ON YOURSELF TILL
I GET BACK!



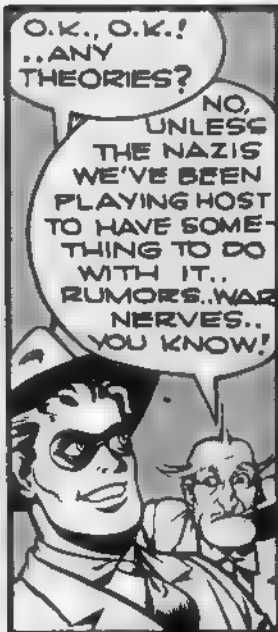
NEXT MORNING IN
DOLAN'S OFFICE..
SUICIDES.. POISON-
INGS.. MORE
SUICIDES.. MYSTER-
IOUS DEATHS..
GOOD GRIEF, THE
CITY'S GONE CRAZY!



WHAT NEXT?
DAD! THIS
SUICIDE WAVE
IS RUINING MY
CAMPAIGN!!
INSTEAD OF
CENTRAL CITY
HAVING THE
HIGHEST
HEALTH AND
MORALE RECORD



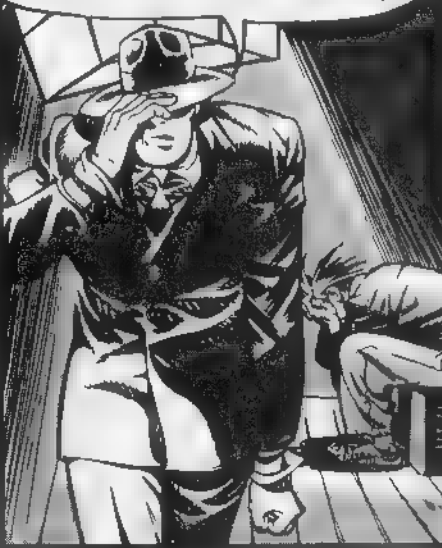
..IT'LL HAVE
THE LOWEST..
AS IF I
HAVEN'T
ENOUGH
TROUBLE ALREADY..
THE F.B.I. JUST NOTIFIED
ME THAT ONE OF THE
GESTAPO'S MOST
POWERFUL UNITS IS
RIGHT HERE IN THE CITY..
"SPIES!! SUICIDES!!
IF ONLY THE SPIRIT..



THE WORLD IS SO BRUTAL
AND UNFRIENDLY.. ALL
IS GLOOM :SOS: BLUE
:SOS:... GLOOM!



:WHEW:..THERE'S ONLY ONE
SOLUTION..I'VE GOT TO
MAKE SASHA HAPPY!



DOLAN, THIS IS POSITIVELY THE
SCREWIEST CASE I'VE WORKED
ON...GIVE ME THE EVIDENCE
ON THE AXIS SPIES, QUICK!!



MMM.. PUTTING
TWO AND TWO
TOGETHER,
I WOULD GET
762 HIGH
STREET...
THAT'S RIGHT
HERE!!



GENTLEMEN OF
THE GESTAPO,
I PRESUME..
AND I AM..



THE SPIRIT!



NICE TAILORED JOB, THIS
BULLET PROOF VEST...
HAD IT MADE DOWN IN A
LITTLE PLACE ON DAY
STREET.. I'LL GIVE YOU
THE ADDRESS IF YOU
LIKE!



NO TRICK! I JUST
THOUGHT OF A SCHEME
THAT THE GOOD DOC
GOEBBELS WOULD GIVE
AN INCH OFF HIS NOSE
TO HAVE DREAMED UP..
THOUGHT YOU'D BE
INTERESTED! VE



OH, YOU KNOW MY
REPUTATION, BOYS...
I'M ON THE SIDE WHERE
THE GRASS GROWS
GREENEST.. ALL I
WANT IS 20% OF
WHAT YOU PAY
SASHA!!

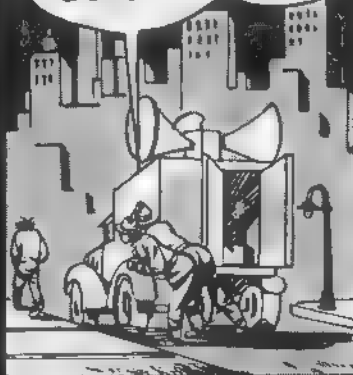


SASHA IS A MAN WITH A SONG!
A SONG WITH THE POWER TO
DRIVE PEOPLE TO SUICIDE..SEE
MY POINT?... ONLY SASHA HAS
BEEN PAID **NOT** TO PLAY
HIS SONG.. NOW IF YOU CAN
RAISE THE ANTE...



THAT VERY AFTERNOON
A FULLY EQUIPPED
SOUND TRUCK TRAILS
THE SILENCED
MINSTREL..

THAT'S SASHA!
NOW DON'T FORGET
TO PLUG YOUR EARS,
BOYS..

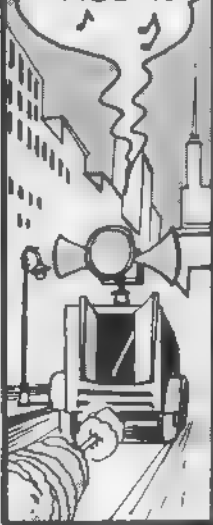


WE WILL PAY YOU
\$50 TO PLAY BLUE
GLOOM INTO THE
PUBLIC ADDRESS
SYSTEM..

GO!.. I WILL
PLAY!



I DRINK A
TOAST
TO HAMLET'S
GHOST..



LOUDSPEAKERS NOW, I
THOUGHT THE SPIRIT
GOT RID OF THAT
BLASTED..

HOLD ON, DOLAN..
BE PATIENT FOR
JUST FIFTEEN
MINUTES..



FIVE MINUTES PASS..
THE DOLEFUL SONG
HAS AGAIN SADDENED
THE HEARTS OF
THOUSANDS...

I AM GROWING
TIRED OF THIS
SONG.. I'LL PLAY
ANOTHER..



NO! PLAY!
HERE IS MORE
MONEY..



..AND I SHALL
ROAST WITH
DANTE'S HOST.

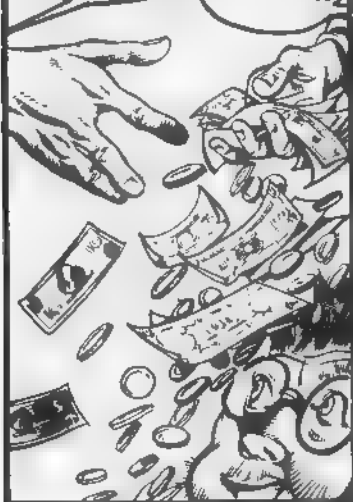


AGAIN,
I AM TIRED!

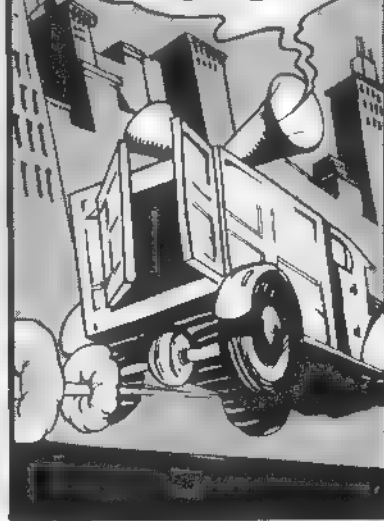


PLAY! PLAY! HERE
IS A HUNDRED
DOLLARS
MORE!!

PLAY!!



WHO SAID
ANYTHING
ABOUT OLD MAN
GLOOM..



BUT SASHA'S MAD
MELODY HAS HAD
IT'S EFFECT!



GLOOM HAD
IT'S BOOM..
BUT NOW I'LL
CHANGE MY
TUNE!!
WHADDY AH
WHADDY AH





BLOOD OF THE EARTH

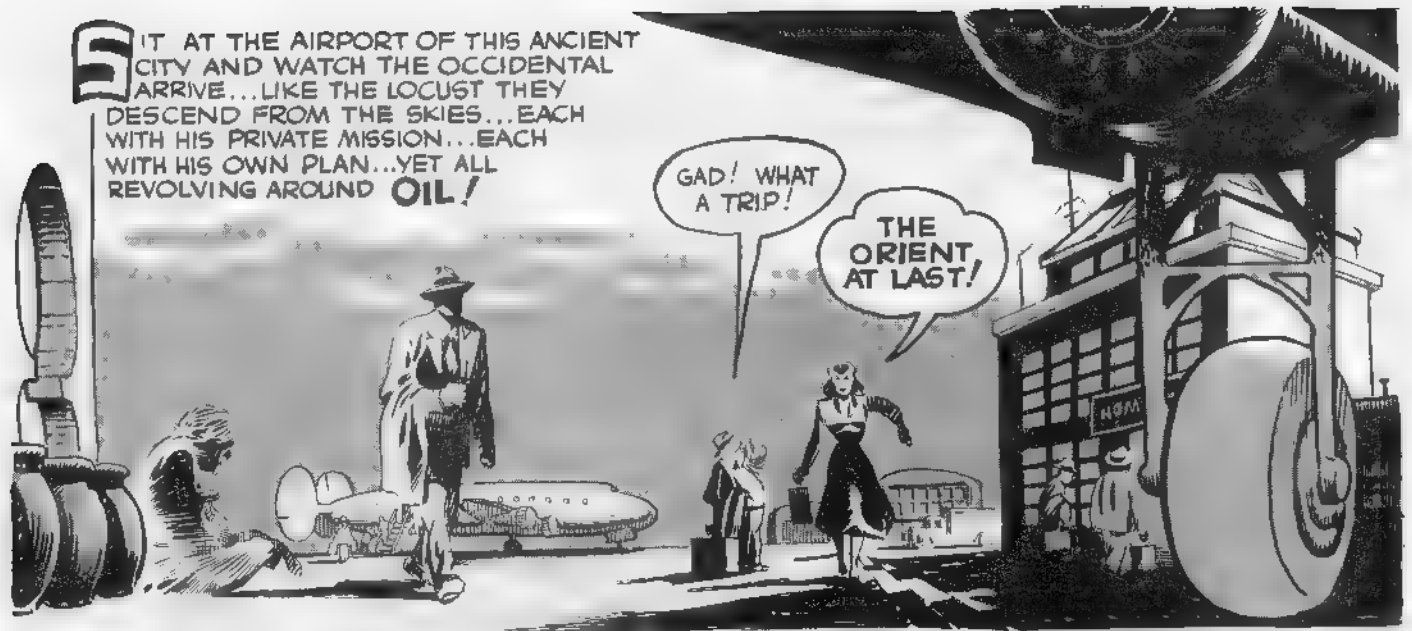
ORIGINALLY PUBLISHED FEBRUARY 26, 1950

the Spirit

AYEE! EFFENDI...
BENEATH OUR SHIFTING
SANDS IN THE ROCKY
ARTERIES OF OUR LAND
FLOWS THE BLOOD OF
THE EARTH...OIL! A
LIQUID TREASURE FOR
WHICH MAN WILL LIE,
STEAL, CHEAT... AND
EVEN KILL!!



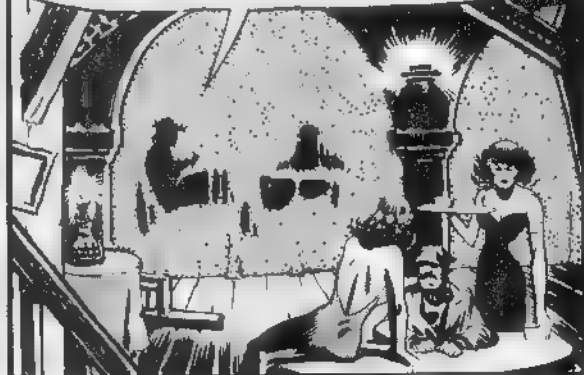
5 IT AT THE AIRPORT OF THIS ANCIENT CITY AND WATCH THE OCCIDENTAL ARRIVE...LIKE THE LOCUST THEY DESCEND FROM THE SKIES...EACH WITH HIS PRIVATE MISSION...EACH WITH HIS OWN PLAN...YET ALL REVOLVING AROUND **OIL!**



IT'S BEEN A LONG TREK TO FIND YOU GREGG! I AM LOOKING FOR THE JEWEL OF GIZEH...THE STONE OF IMMORTALITY SUPPOSEDLY WORN ON THE FOREHEAD OF FWANI THE DAUGHTER OF ALI BEY.. YOU WROTE A PAPER ON IT.. THE CENTRAL CITY MUSEUM HAS ASKED ME TO BRING IT BACK.

LEAVE ME ALONE , YOU PEOPLE DROVE ME OUT OF AMERICA LAUGHED AT MY STORY... WHY LISTEN TO IT NOW?

THERE ARE CERTAIN PRIVATE COMPANIES THAT ARE JOCKEYING FOR THE OIL ON THIS LAND. THEY BELIEVE THAT ALI BEY WILL SELL HIS RIGHTS TO THE ONE WHO CAN FIND HIS **LOST DAUGHTER**...THIS SEEMS TO PROVE YOUR STORY...AND I THINK YOU KNOW WHERE SHE IS.



BAH! SHE WAS KIDNAPPED AS A BABY.. THAT WAS OVER **FIFTY** YEARS AGO! CONSIDERING THE BRIEF LIFE SPAN OF THIS COUNTRY, I'LL WAGER THE PRINCESS HAS PROBABLY BEEN DEAD FOR TEN YEARS..AND THE JEWEL SHE WORE...(HER ONLY IDENTIFICATION) ...NO DOUBT IS WALLOWING IN A SWAMP SOMEWHERE! ..OR IN THE TREASURE STORE OF SOME DESERT POTENTATE!

NOW LET ME BE...I'M NOT INTERESTED IN OIL...OR MONEY!!

NEITHER AM I!

BUT MANY MEN ARE!! THEY WILL STOP AT NOTHING TO GET IT FROM YOU ONCE THEY KNOW THAT YOU HOLD THE KEY...IF THE OIL COMPANIES FIND FWANI FIRST WHO KNOWS WHAT MAY BECOME OF THE JEWEL ?!

YAWN.. YOU BORE ME.



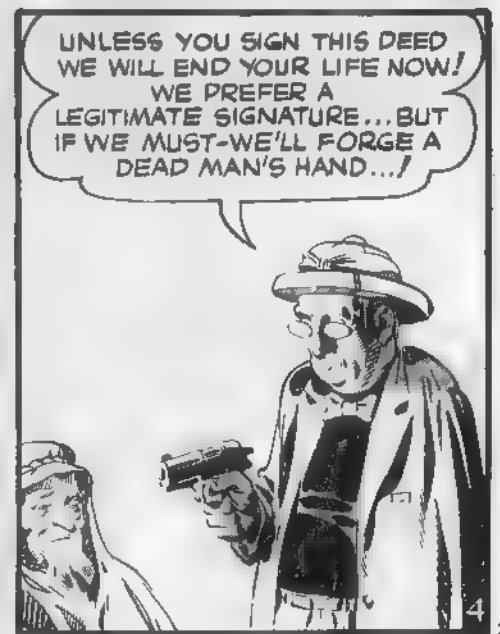
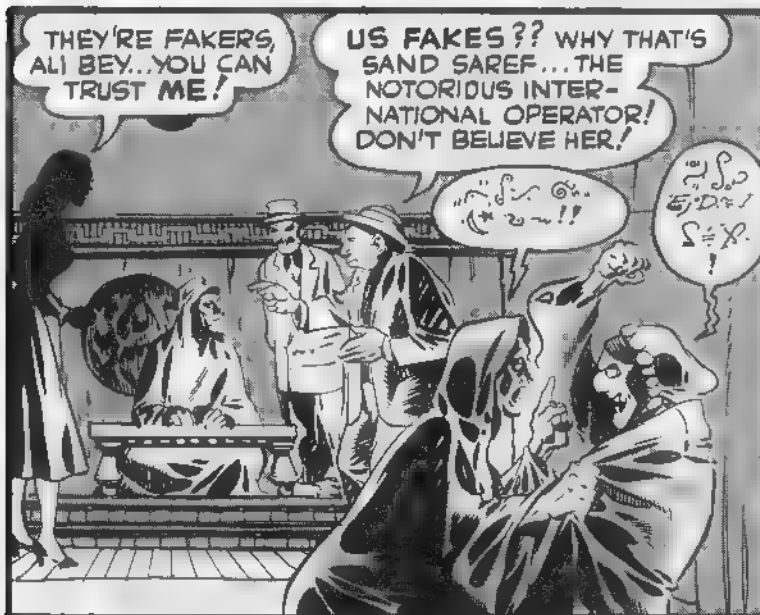
I'M GOING DOWN THE STREET BACK TO THE NATIVE QUARTER WHERE I'M NOT RECOGNIZE

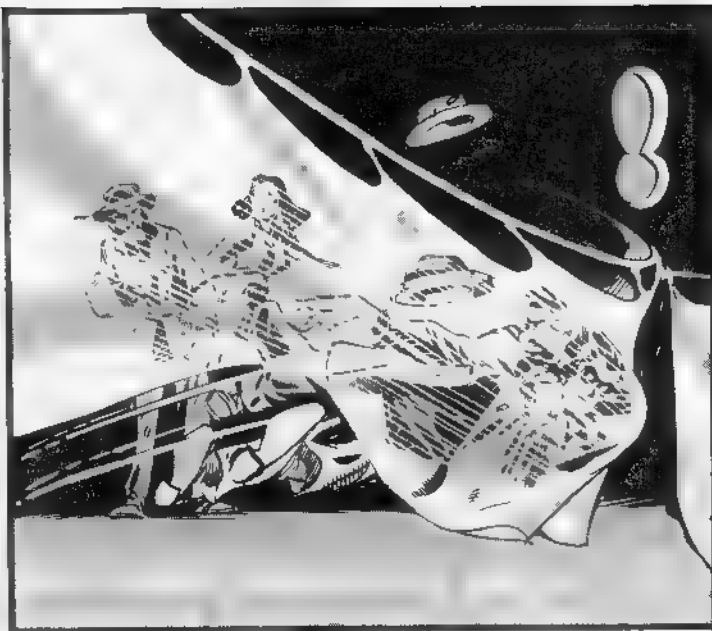


PUFF PUFF PUFF I'LL STOP SHAKING IN A MOMENT...

BETTER PULL YOURSELF TOGETHER . WE'VE A LOT TO DO AND LITTLE TIME IN WHICH TO DO IT!



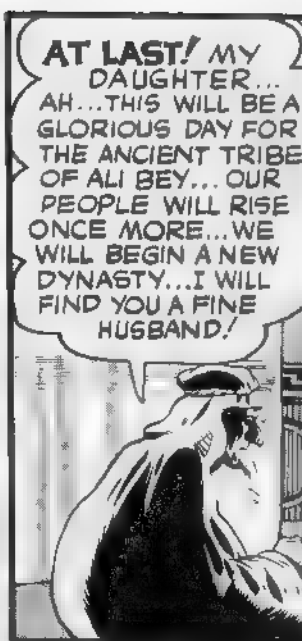






THE JEWEL
OF GIZEH!
INDEED...THIS
IS TRULY THE
LOST GEM!

AYE...
AND NOTICE
THE SCARRED
FOREHEAD
OF THIS
WOMAN, FROM
MANY YEARS
OF WEARING
THE JEWEL!

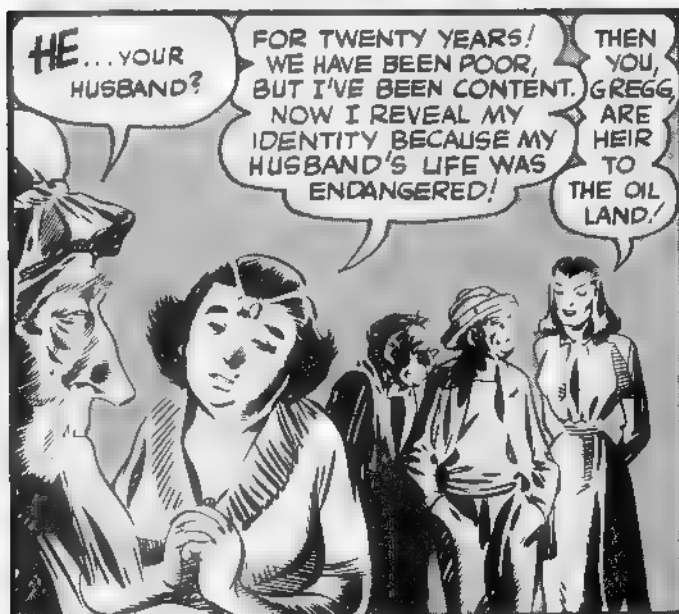


AT LAST! MY
DAUGHTER...
AH...THIS WILL BE A
GLORIOUS DAY FOR
THE ANCIENT TRIBE
OF ALI BEY... OUR
PEOPLE WILL RISE
ONCE MORE...WE
WILL BEGIN A NEW
DYNASTY...I WILL
FIND YOU A FINE
HUSBAND!



YOU NEED NOT,
FATHER,
THIS IS MY HUSBAND

GREGG!



HE...YOUR
HUSBAND?

FOR TWENTY YEARS!
WE HAVE BEEN POOR,
BUT I'VE BEEN CONTENT.
NOW I REVEAL MY
IDENTITY BECAUSE MY
HUSBAND'S LIFE WAS
ENDANGERED!

THEN
YOU,
GREGG,
ARE
HEIR
TO THE
OIL
LAND!



I'LL GIVE
YOU A
MILLION!

TWO
MILLION!

TWO AND
A HALF!

STOP
IT...
ALL OF YOU!



I'M GOING TO EXPLOIT THE LAND MYSELF
AND REBUILD THIS KINGDOM! I'VE
ALREADY RENTED DRILLS AND EQUIPMENT!

6#%*!!



...AND FOR YOU, SPIRIT...THE JEWEL OF
GIZEH...TAKE IT BACK TO YOUR MUSEUM
AND THANK YOU FOR ALL YOU HAVE
DONE!...THIS IS THE BREAK I'VE
NEEDED!



TOO BAD WE ALWAYS FIND OURSELVES PLAYING ON OPPOSITE SIDES OF THE STREET, SAND.

IT DOESN'T HAVE TO BE THAT WAY, SPIRIT!



YOU KNOW HOW I'VE ALWAYS FELT TOWARDS YOU! I'VE MADE THOUSANDS IN THE TIME THAT YOU SPENT FOOLING WITH IDEALISTIC NOTIONS ABOUT CRIME FIGHTING !!!



HOW MUCH LONGER CAN YOU SPEND LAUGHING IN THE FACE OF A DOLLAR BILL? YOU KNOW RIGHT AND WRONG ISN'T A MATTER OF BLACK AND WHITE... USE YOUR HEAD!



TEAM UP WITH ME... WE'D KNOCK THEM ALL DEAD...!

SORRY, SAND. NO DEAL...

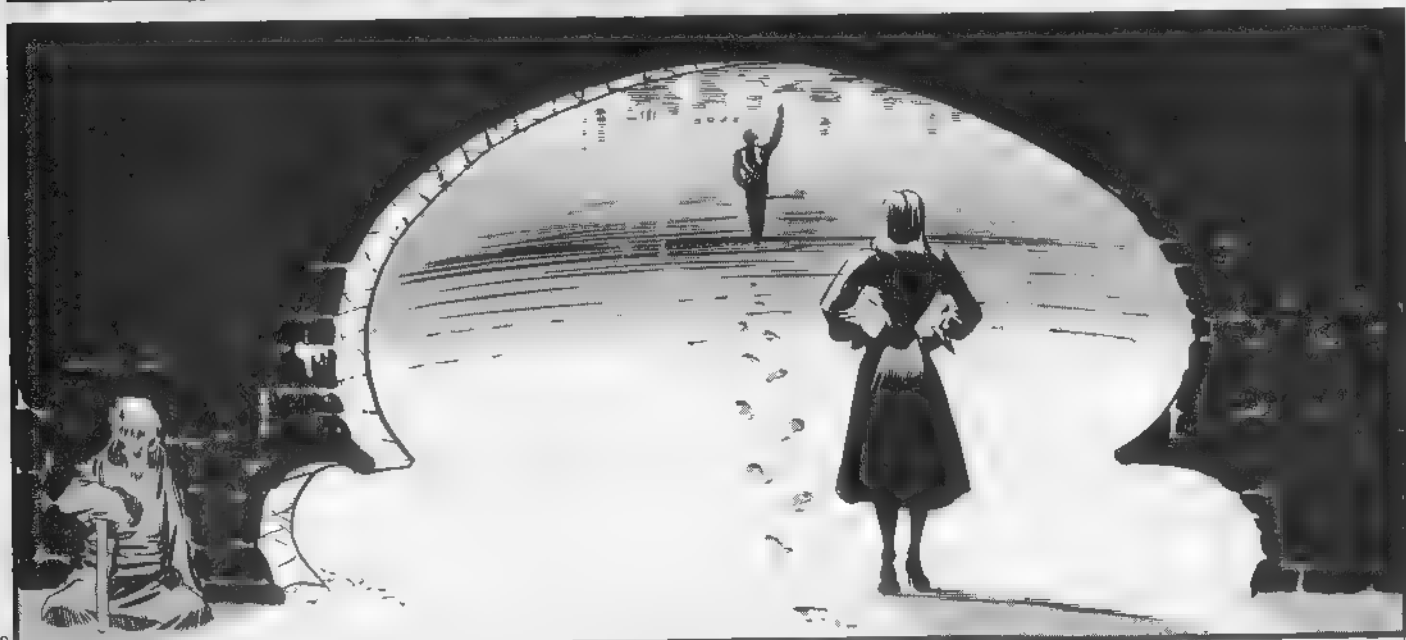


YOU DUMB STARRY-EYED IDIOT..

UMMM...

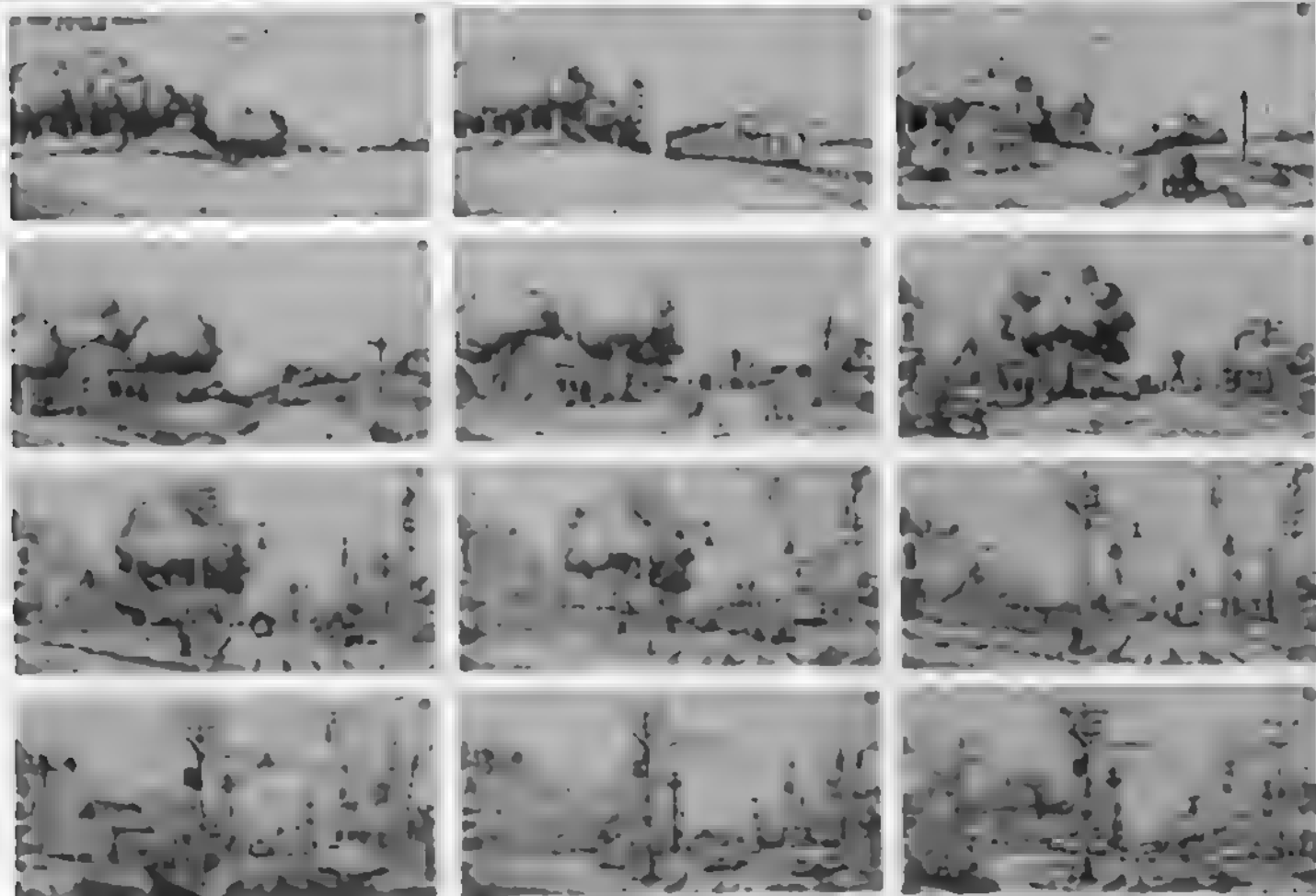


OH, BY THE WAY, SAND... THAT STONE YOU JUST LIFTED IS A PHONY... I'VE GOT THE REAL JEWEL OF GIZEH SAFELY TUCKED TO MY STARRY-EYED, IDEALISTIC HEART!!



NEW

R. CRUMB'S "A Short History of AMERICA" POSTER



ACTUAL POSTER
PRINTED IN
**FULL
COLOR**
A FULL SIZE

THIS NEW POSTER IS
DESTINED TO BECOME
A CLASSIC. ALREADY IT
HAS BEEN HAILED AS
POPULAR ARTIST ROBERT
CRUMB'S "FINEST WORK!"

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pealing. Use coupon at right or a
reasonable facsimile. Order today!

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Enclosed is my check for \$_____ for _____ copy(s) of
Robert Crumb's "A Short History of America" poster,
at \$3.75 each, plus 75 cents postage & handling. Please
ship my poster in a sturdy mailing tube.

Wisconsin residents must add 4% sales tax

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

You may xerox this coupon or substitute your own writing!

The ISLAND

ORIGINALLY PUBLISHED MARCH 26, 1950

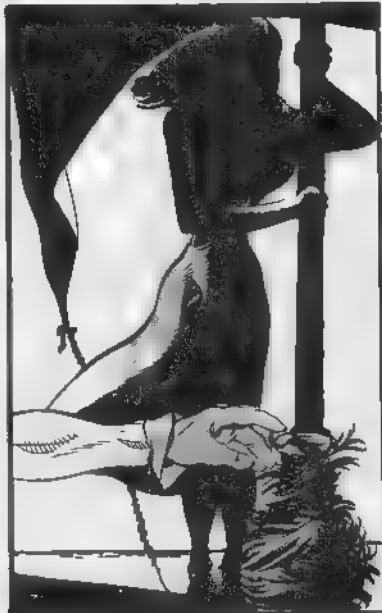
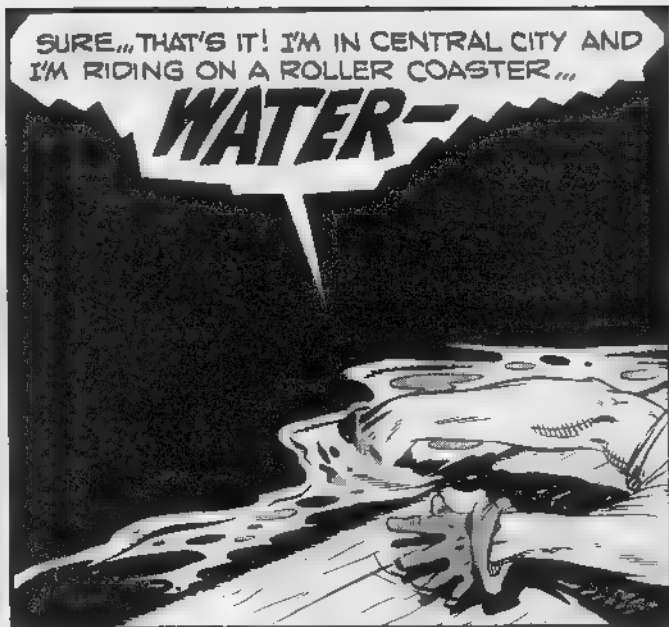
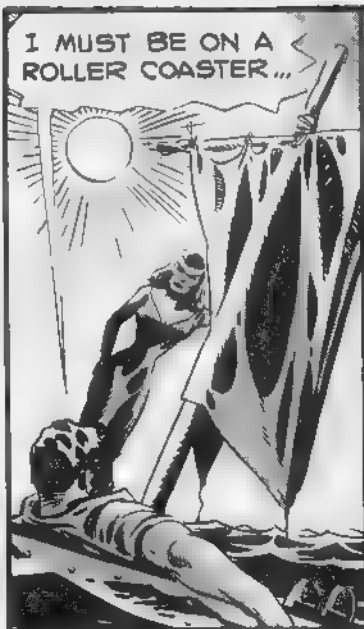
I'm ... wounded ... I can remember it all quite easily ... we were marooned ...
there was SKROOB ... Mr. Carrion ... Col. Ark ... and Sand ...

...I can remember ... it started with the 'JEWEL OF GIZEH' ... trying to bring it home
ship sunk ... and this, too, I remember ... that I, Denny Colt, am ...

The SPIRIT

BY
WILL
EISNER

...and somewhere on that island, I was shot ...





PUF-PUF! HE'S BURNING UP WITH FEVER! I'LL DRAG HIM HERE IN THE SHADE AND COVER HIM WITH LEAVES TO KEEP HIM WARM! PUF...



THE SUN WILL BE DOWN IN ANOTHER HALF HOUR! I'LL HAVE TO WORK FAST! I'LL BUILD A SHELTER AND START A FIRE!



ANOTHER DESERT ISLAND! IF ONLY A **SHIP WOULD COME!** HOW LONG IS THIS GOING TO LAST? **SPIRIT, YOU MUST GET WELL!** YOU'LL BE ALL RIGHT IN A DAY OR SO! **YOU WILL, DO YOU HEAR?**



DARLING!



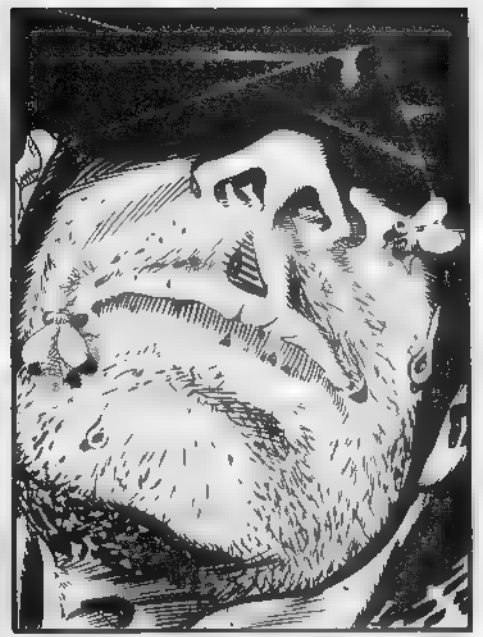
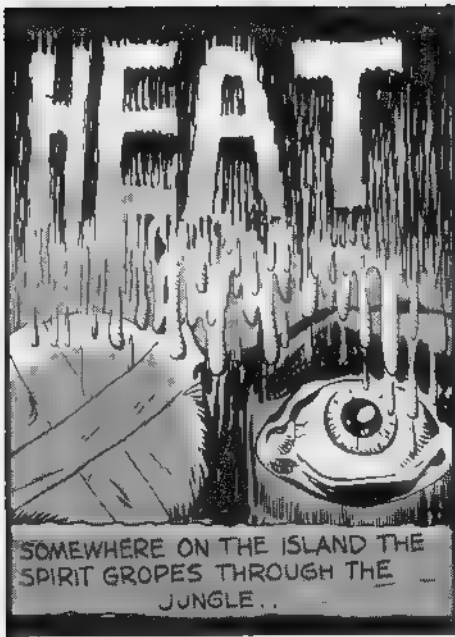
EILEN...
EILEN...

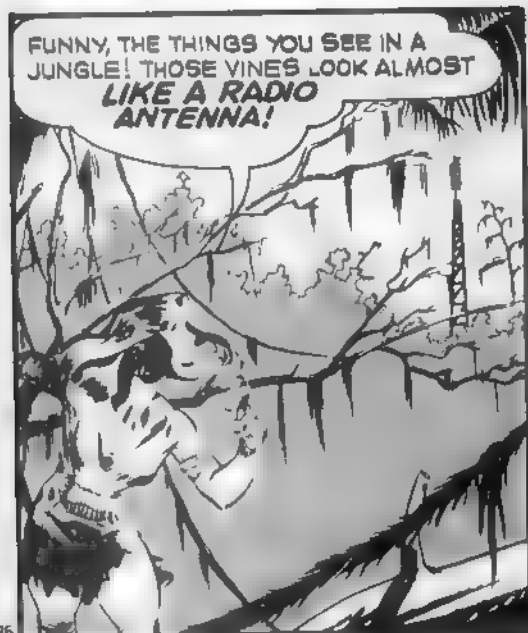
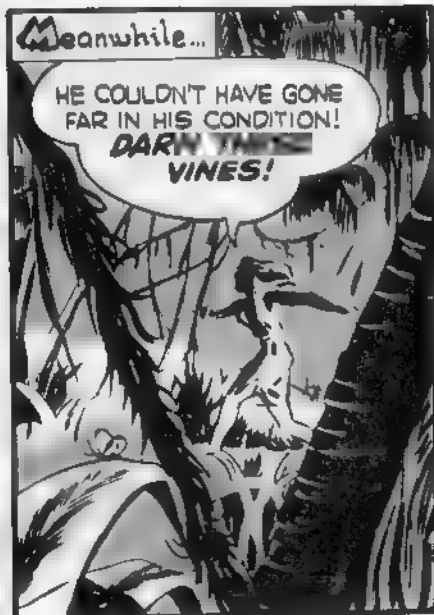
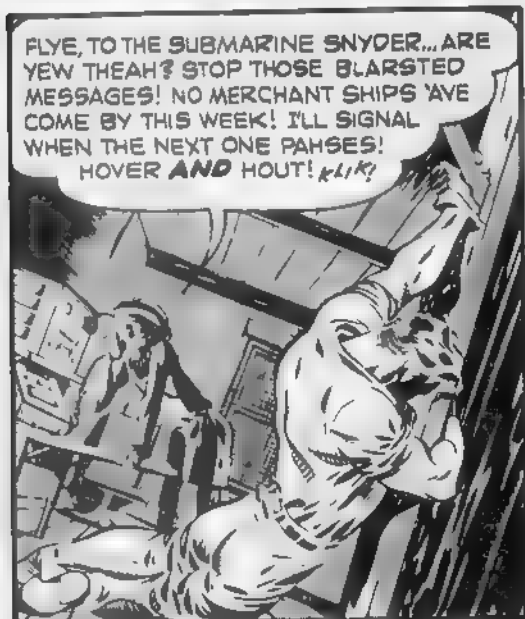
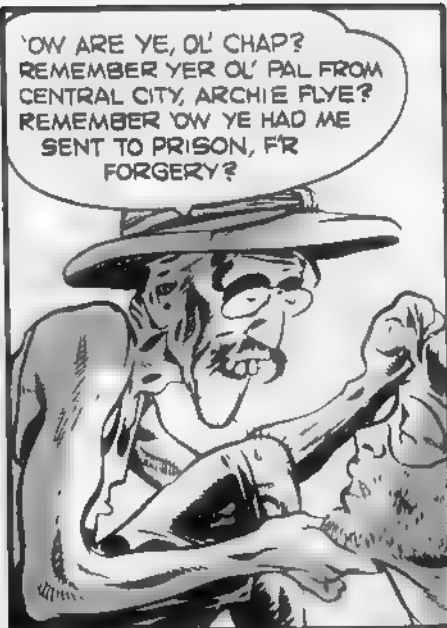


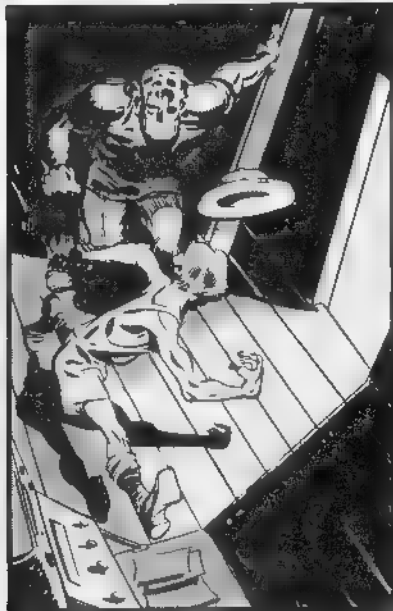
Later... IT'S GETTING DARK SOONER THAN I EXPECTED! I COULDN'T HAVE BEEN GONE MORE THAN 16 MINUTES! IF ONLY THERE WAS SOME LIFE ON THESE ISLANDS? **SPIRIT...I'M BACK!**



HE'S GONE!









COMIX BY MAIL

USE ORDER
FORM on PAGE
FORTY



EISNER SPIRIT SNARE COVER



SNARE is a long-running "underground" comic series (see elsewhere in this ad). Nearly ten years ago, Will Eisner drew a full-color cover showing *The Spirit* and Dolan bursting into the

story of the **SPIRIT** written by Eisner scholar Cat Yronwode. Illustrated. Cover depicts Spirit unmasking Octopus! Also contains article on Walter Gibson, Shadow creator Yesteryear just \$1.00



NEW SNARE NO. 9

An entertaining and impressive package from cover to cover. Front cover by Leslie Cabarga (who colored the covers of *Spirit* No. 25) com-

painterly style on the Venus de Milo. Inside:

Bad!" Steve Stiles offers an homage to Elvis Presley (Necrophilia at its finest) and a feature on Himself (alienation in the grand old tradition). Joel Beck returns with "The Trials and Travels of Bert the Penguin"...Rick Geary recounts the macabre story of the kidnapping of Chaplin's corpse. Two pieces by Kim... a rare back cover appearance by Denis... plus Robert Crumb and still other artists. Special bonus-- super high gloss enamel cover stock to go with the usual cr sp white paper inside. What do you say? Hard to turn down for a peltty \$1.50

SNARE No. 8--John Pound cover, \$1.00

SNARE No. 7--Art Spiegelman cover, \$1.00

NEW! DOPE COMIX NO. 4



Top contemporary artists describe their bitter-sweet experiences with drugs in the popular

Michael T. Gilbert, Tim Boxell, Kominsky-Crumb and Steve Stiles-- depict their experiences with L.S.D. Greg Irons' Gregor the Monkey goes "Cold Turkey" on one of the most omnipresent and insidious of a drugs--nicotine! Jay Kinney asks, "What ever happened to the counterculture?" Newcomer Valentino graphically describes experimentation with the poison belladonna. Plus more! With no editorial ax to grind, **Dope Comix** tackles a subject that permeates our culture. \$1.50

FAT FREDDY'S CAT No. 5

Latest collection of Gilbert Shelton's famous kitty--the sidekick to the Fabulous Furry Freak Brothers who went on to become a star in his own right. Everybody loves

earlier books are in



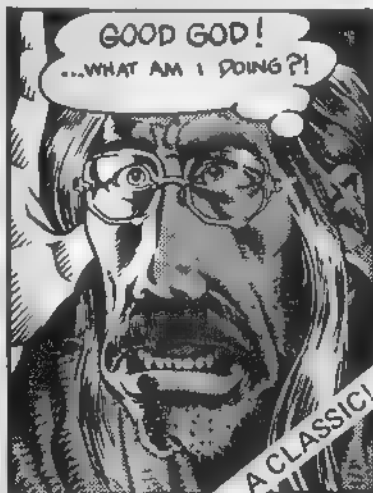
ALL FIVE FAT
FREDDY'S CAT
BOOKS are just
\$1 each!



FAMOUS CARTOONIST BUTTONS!

This 1975 set of 54 buttons features self-portraits of well-known cartoonists. Will Eisner is No. 16 in the series. Each button is in full color and 2 3/16 inches in diameter. Other self-portraits in the series are Carl Barks, C.C. Beck, Harvey Kurtzman, Will Elder, John Severin, Robert Crumb, Gilbert Shelton, John Stanley, Basil Wolverton, Mort Walker, Art Spiegelman, Bill Griffith, Neal Adams and many more. A great off-the-wall collectible from Pinback Jack. A single button is \$1.50 postpaid. An entire set is \$50 postpaid. Complete list of artist set and forty other designs free with any button order or on request. They look great mounted!

RAND HOLMES



Rand Holmes has one of the most marvelous drawing styles around—combining just-right amounts of realistic and cartoony styles. His **Harold Hedd** comic is a modern classic. No.1 is a large comic book, establishing the character. No.2 is a book-length adventure story. **Harold**, the archetypal hippie, escapes from his landlady and other creditors only to get caught up in a harrowing smuggling trip to Mexico. This book has good art, sex, drugs, adventure, humor...so what else do you want? \$1.25 for No.2 and \$2.50 for No.1.

Watch for No.3 later this year! Note: all three **Harold Heds** are adults only.



Rand Holmes also stars in the **Fog City Comics** series. No.1 is a funny animal comic (though considerably earthier than Walt Disney's funny animals) and features **Brent Boates** and **George Metzger** in addition to Holmes. No.2 is a science fiction motif (excerpt above) and No.3 is a thicker book covering a variety of themes. 1-2 are \$1 each. 3 is \$2. All are adults only.

GET THE POINT, BUB?



Zippy the Pinhead is at the vanguard of our plunge into the 80's. Both brilliant and moronic, **Zippy** appeals to old hip-

pies, new wave upstarts and middle-class adies in Keokuk. **Bill Griffith** is the creator of this character, and he stars himself in issue No.3—a poignant tale of the cartoonist entering an old-age home to confront not only his cronies from comix past, but his own characters as well. Recommended. **Yow No.1** is \$1.50, **Yow No.2** is \$1.75 and **Zippy No.3** is \$2.25. Yow, indeed!

CRYSTAL NIGHT



Crystal Night is the heroine of a science fiction novelette set in the future when Earth is covered by cities several layers deep. From humble origins (parents on the lowest level) **Crystal** has an opportunity to rise and to choose how to use her growing influence in an amoral world. Named for the infamous **Krystalnacht** in Nazi Germany. Created by **Sharon Rudahl**, frequent contributor to titles like **Comix Book**, **Snarf**, **Dope Comix**, **Wimmens Comix** and others! A memorable book \$1.25.



\$ * W * E * I * R * D * O * *

A new magazine edited by **Robert Crumb** with most contributions also by **Crumb**. Fumettis, comix, columns and selected reprint material. See "Cute Brat Gets Creamed," "The Weirdo Makeover" (sample above) and the great parody of the **Brook Shields** jeans ads you see all over! Also terrific **Kurtzmanesque** cover border. Large size magazine \$2.25.

CLASS WAR—A personal vision of post-revolutionary England by Anarchist artist **Clifford Harper**. Beautifully rendered art evokes **Harper's** ideal of a non-hierarchical society. Introduction by **Jay Kinney**, editor of **Anarchy Comics**. \$1.

DR. ATOMIC No. 6—latest from **Larry Todd**. \$1.50. All 5 back issues are still available too...at just \$1.25 each.

BANZAI

Joel Beck, **Kim Deitch** and **Roger Brand** are all friends and artists who decided to do a comic together, evenly dividing the pages. **Banzai** is the result. Of special interest to comic fans will be **Beck's** story of a mafia chief who orders his boys to rob a comic shop of all his childhood favorites, but the hoods steal **Andy Panda** and **Jerry Lewis Comics** instead. Needless to say, the "boys" are in trouble. **Beck's** "Bert the Penguin" reappears in the new **Snarf No.9**. Good funny material from **Kim Deitch** too. Serious material from **Brand**. \$1.



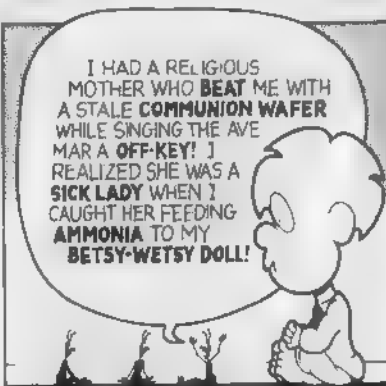
One of the Godfather's "boys."



Issue No.2 temporarily out of print. Revised edition soon...\$1.50

BAREFOOTZ

Howard Cruse's delightful cartoons appear in a variety of national publications. But he is best known for his creation **Barefootz**. And issue No.3 is probably the best yet. The back cover is faked to look like a front cover (**Barefootz** as drawn by **S. Clay Wilson**?) but flips to a "regular" issue of sorts. Cleverly written and crisply drawn. A favorite of many. No.2 is still 75c. No.3 is \$1.25.



Barefootz attends the roaches' consciousness-raising meeting.



MONDO SNARFO

A weird spin-off of the **Snarf** series, **Mondo Snarfo** is a comic book without obvious plot, but with stream-of-consciousness, surrealistic & expressionist graphics in a comix format. Art by **Denis Kitchen**, **Robert Crumb**, **Bill Griffith**, **Mike Newhall**, **Peter Pontiac**, **Kim Deitch** and others. A must for graphic freaks. Only \$1.

Robert Crumb has been a dominant figure in alternate comics since the beginning. Most known nationally for his creation *Fritz the Cat*, which was made into a successful but controversial animated film by Ralph Bakshi, Crumb is best known to his fans for his prolific series of comic books, most of which are still in print. The following are still available (all solo books).

MR. NATURAL -Perhaps Crumb's most popular character -the earthy & sometimes shyler guru. No 1 and No 2 are \$1.25. No 3's now \$1.50.

XYZ COMICS Introspective stuff \$1

BLACK & WHITE COMICS. St 11 75c



DIRTY LAUNDRY—drawn “jam” style with Crumb’s wife, Aline Kominisky. Two issues. \$1.25 each



**310
PAGES**

An exact replica of one of Crumb's actual legendary sketchbooks! Thousands of drawings, doodles, diatribes, sex fantasies, drawing exercises, reflections, etc. Packaged in heavy slip case a id shrink-wrapped outer cover. The actual

H. Kurtz-84

Kurtzman Komix is a smart collection and probably the finest satirist in the country. **Kurtzman Komix** is a collection of Harvey's earliest published material—Pot-Shot Pete, Sheldon, etc. from the late 1940's before he made his big name at **E.C. Comics** and elsewhere. Introduction by **Robert Crumb**—who was professionally discovered by yep **Harvey Kurtzman** Only \$1



The very same Steve Stiles who stars in **Anarchy, Bizarre Sex, Dope Comics, Snarf**, and other eading tery publications has his very own solo book called **Hyper Comics**. It's a veritable laugh riot. It starts out with a cover that buries punks in a morass of green slime. Then Steve gives you a comics trivia quiz to end all such quizzes, shows us **Abrey Spittle**, the meanest sonuvabitch in the entire world & updates us on the present whereabouts of everyone's favorite omnipresent symbol **Mr. Smile** himself. Funny stuff \$1

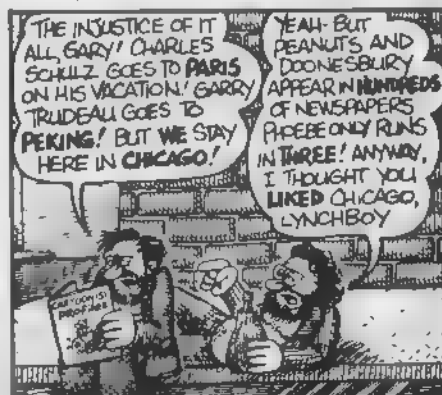


Mr. Smile is back

The gruesome cover of **Weird Trips No.2**, drawn historically correct by **Bill Stout**, shows **Ed Gein** scooping a human finger in his soup and **Ed**, who inspired the movies **Psycho** and **Texas Chainsaw Massacre** (to name only two) so profited with all his warts by **Dave Schreiner**. **Gein** was discovered in 1957 in central Wisconsin (not far from the Kitchen Sink warehouse). **Deranged Ed** had been digging corpses from graves, dismembering them, and keeping the goodies in his (ultra) refrigerator. An amateur taxidermist, **Ed** practiced his talents on human bodies including a skinned female torso which he wore like a suit underneath his dead mother's clothes. "**Fantastique!**" said **Metal Hurlant**, which reprinted this story for their startled French audience. Other stories too (about **R. author**) and a flood that sent one **Tujunga, California**. Quite a commotion when read at lunchtime. **Om**



A funny collection of syndicated strips created by **Jay Lynch** and **Gary Whitney** (and one of the best kept secrets in the comic world) **Phoebe** is an old lady who feeds pigeons—very special pigeons—that have human heads and speak. Top notch satire. Two issues so far. 1st is \$1. 2nd is \$1.25.



Please send the items described below. I certify that I am 18 years of age or older. Please include your **free catalog** with my order.

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State

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to save your Spirit, xerox list or write your own list

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We pay postage on
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Sub-Total

Wis residents add 4% tax

Shipping {refer to left}**Total Enclosed**

Essay on Comic Art

No. 5 (*Expressive Anatomy*)

By WILL EISNER

Sequential art -- the creation and selection of images to be arranged in a sequence, whether comically (as in comics) or seriously (also as in "comics"), is inherently a discipline of communication that deals essentially with human experience. In this respect it combines the exercise of a form of art within the structure, dimension and pretensions of literature. In the hands of a skillful practitioner it is capable of dealing with the nuances of the human experience. As we have observed elsewhere in these essays, its alphabet and vocabulary are composed of words and imagery. Its words are parochial to the language in which it is written while its imagery remains universal, needing no translation to move it from culture to culture.

By far the most universal image with which the sequential artist must deal is the human form. Of all the innumerable inventory of images that fill the human experience, the human form is the image most assiduously studied -- hence the most familiar.









The image of the body, and the stylization of its shape, and the codifying of its emotionally produced gestures and expressive postures are accumulated and stored in the memory out of the human experiences -- becoming an alphabet in itself. It is in the selection of these things that the individual comic strip achieves its individuality. Unlike the frame device in comics, the postures of humans are not part of comic strip technology. They are rather a record "...of purposeful movement...a motor discharge... that can be a carrier of the expressive process."¹









Not much is known about where or how the brain stores the countless bits of memory that contribute to or become comprehensible when arranged in a certain combination. But it is patently clear that when a skillfully limned image is presented it can trigger a recall that evokes recognition and the collateral effects on the emotion. We are obviously dealing here with the common memory of experience.

It is precisely because of this that the human form and the language of its bodily movements become one of the essential ingredients of comic strip art. The measure of skill with which it is employed is also a measure of its articulation.

The relentless growth of communications' technology since the dawn of man's intellectual history has served to universalize images of common human experience. Their employment in repetitive glyphs (later distilled into letters for language) makes them a code allowing memorization and deciphering. Perhaps the most obvious demonstration of this is in Egyptian hieroglyphics.

Egyptian hieroglyphics demonstrate a step in the evolution of recorded imagery into written (coded) communication.

							
get	-	nef	ua	en	bexennu	em	fet - f
He built				a house		with	his own hand

							
get	-	k	ua	en	set	hemt	en Batau
Fashion thou				a	wife	for	Batau.

There have been many attempts to codify human postures and the emotions they register or reflect. In a popular modern book it was referred to as "body language," wherein the wide range of body posturing was assembled and defined. The fact is, however, that the "reading" of human posture or gesture is an acquired skill which most humans possess to a greater degree than they know. Because it has to do with survival, humans begin to learn it from infancy. From postures we are warned of danger or told of love.

In comic book art, the artist must draw upon personal observations and an inventory of gestures, common and comprehensible to the reader. In effect, the artist must work from a "dictionary" of human gestures.

It is, I believe, appropriate at this point in these essays to defend the "vanity" of trying (like daVinci) to make a science of art. Actually in this segment of consideration it is important to understand that we are concerned with communication as opposed to decoration. Formal or organized recorded human communication began as visual communication. It is therefore not surprising that the artist can count on wide reader "reception" when a common gesture is limned so that it is easily recognized. The skill (and science if you will) lies in the selection of the posture or gesture. In the print medium, unlike film or theater, the practitioner here has to distill a hundred intermediate movements of which the gesture consists into one posture. This posture must convey nuances, support the dialogue, carry the thrust of the story and deliver the message.

If the skill of emotional emulation by an actor is in large part the criterion for evaluating his or her ability, certainly the artist's performance at delineating the same on paper must be measured with the same yardstick. It is also interesting to note that these postures or gestures not only convey a message but can evoke an emotion. In comic strip art this "property" is widely employed.

EXAMPLES

It would take a book in itself to catalogue the thousands of gestures and postures with which humans communicate visually. For the purpose of this discussion, it is necessary only to examine and demonstrate the relationship of gesture or posture to dialogue and to observe the result of its application.

SELECTION

A GESTURE, generally almost idiomatic to a region or culture, tends to be subtle and limited to a narrow range of movement. Usually, it is the final position that is the key to its meaning. The selection process here is confined to the context within a

¹ Hans Prinzhorn, "Artistry of the Mentally Ill," a contribution to the psychology and psychopathology of configuration. (Springer Verlag, 1972)

sequence. The skill lies in the appropriateness of selection. The reader must agree with the selection. The reader decides whether the choice is skillful.



Display of ignorance



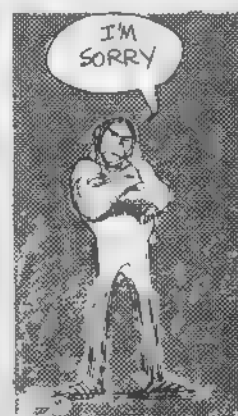
A plea



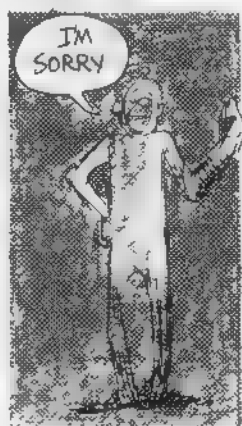
Surrender



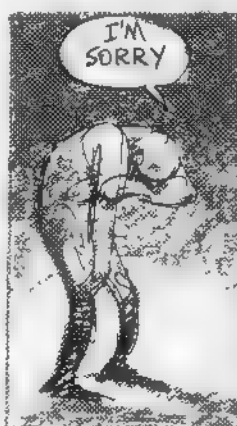
Extreme Supplication



Defiance



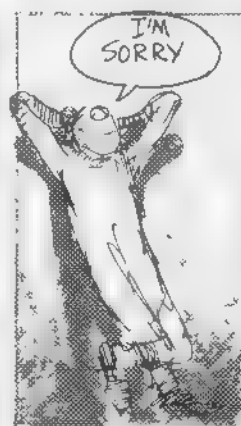
Authoritative



Sorrow



Agony



Indifference



Aloof

A POSTURE is a movement selected out of a sequence of related moments in a single action. Here, because the posture is not held by the player, nor is of any great duration, the selection falls to the artist. So, out of a flow of movements, one posture must be selected that will "tell" that segment of a story. It is then frozen into the panel in a block of time.



In a panel selected from a series, the frozen posture tells its story -- giving information about the before and after of the event.



In this case a whole sequence of postures are assumed simply because of the "moment in time" action that the artist chose to freeze.

THE FACE: It is customary in most conventional books on anatomy to treat the head as an appendage. However, artists will soon find that, particularly in comic book art, this part of the anatomy invites the most attention and involvement. It should not be surprising, therefore, that in this discussion the face is studied without regard to individual personality. Consideration of types is another study altogether.



The distinction between posture and gesture in the face is less definable because of the limits of its anatomy. The surface of the face is in constant motion except for the ears and nose. Eyebrows, lips, jaws, eyelids and cheeks are responding to muscular movements triggered by an emotional switchboard in the brain.



Pain a painful effort a pain in some part of the body



Discomfort in some part of the body perhaps internal



Comfort that extends over the entire body. Pleasure.



Body is poised for some movement, flight or action.

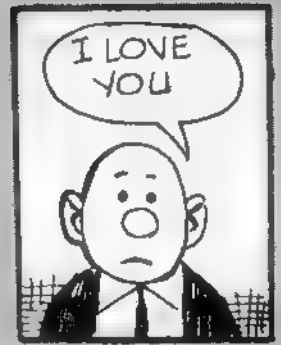
The surface of the face is, as someone once put it, "a window to the mind." It is familiar terrain to most humans. Its role in communication is to register emotion. On this surface the combinations of the moveable elements are expected by the reader to reveal an emotion and act as an adverb to the posture or gesture of the body. Because of this relationship, the head (or face) is often used by artists to convey the entire message of bodily movement. It is the one part of the body with which the reader is most famil-



lar The face also, of course, provides meaning to the spoken word. Unlike the body, its gestures are more subtle but more readily understood. It is also the part of the body that is most individual. From the reading of a face, people make daily judgments, entrust their money, political future and their emotional relationships. I have often mused that if animals' faces were more flexible, more individual, more reflective of emotions, they might be less easily killed by humans. The final illustration is a modest exercise in the "adverbial" effect of the face. It is intended to demonstrate the range of this dimension.

It is critical to the successful employment of the human form in comic book art that the artist be fully aware of its potential and maintain control over its use.

Perhaps a better example of the role of expressive anatomy and the role of gesture and posture in sequential art is the "Hamlet on a Rooftop" sequence which appears in this issue. Here, the experiment of imposing a well known dialogue (Hamlet's soliloquy by Shakespeare) onto a modern setting attempts to show the universality of language of the body.



COMICS LABORATORY

NOTEBOOK

Will Eisner

"HAMLET ON A ROOFTOP"

An experiment in expression

WHAT IF?
 Why not?
 Placing the
 immortal soliloquy
 of "Hamlet"
 in the mouth
 of a modern
 ... would the
 words lose

"VOICES FROM FERMA"

In the autumn of 1980, a good friend, Milton Wessel, an author of books on social interest subjects, published *SCIENCE AND CONSCIENCE* (Columbia University Press). This important work centers on complex questions facing our society and discusses an approach to their solution. Wessel asked me to contribute some illustrations for the text. In the course of the attempt I found my efforts were veering away from service to the text and flying into an orbit of their own. In Wessel's words, "...Will struggled mightily [but] he could not achieve our mutual purpose." The fact was, I was propelled by the stimulus of these thoughts into a whole new universe of possibilities for the employment of sequential art. In *VOICES FROM FERMA*, as in the earlier *PUBLIC INTEREST*, an attempt is made to further focus on the fundamental social problem of risk vs benefit.

BY WILLIAM SHAKESPEARE

HAMLET

ON A ROOFTOP

HIS FATHER IS DEAD,
MYSTERIOUSLY!

HIS MOTHER,
WITHIN BUT A MONTH,
MARRIES HIS UNCLE!
SO SOON? SO SOON?

CAN THERE BE
ANYTHING OTHER
THAN SOMETHING
ROTTEN HERE?

CAN IT BE
ANYTHING BUT
MURDER!?

WELL, THEN, IF
MURDER IT BE
ALL HE VALUES
INDEED,
HIS MANHOOD
CRIES OUT
FOR RETRIBUTION
... VENGEANCE ...

TO HONOR
THE FILIAL DUTY
HIS FATHER'S
VOICE DEMANDS
IN THE HOT
CAULDRON
OF HIS MIND!

A YE,
TO PUNISH THEM,
TO

MURDER
HIS MOTHER
AND UNCLE ...

AS THEY
LAY
IN VIOLATION
OF HIS CODE !!!

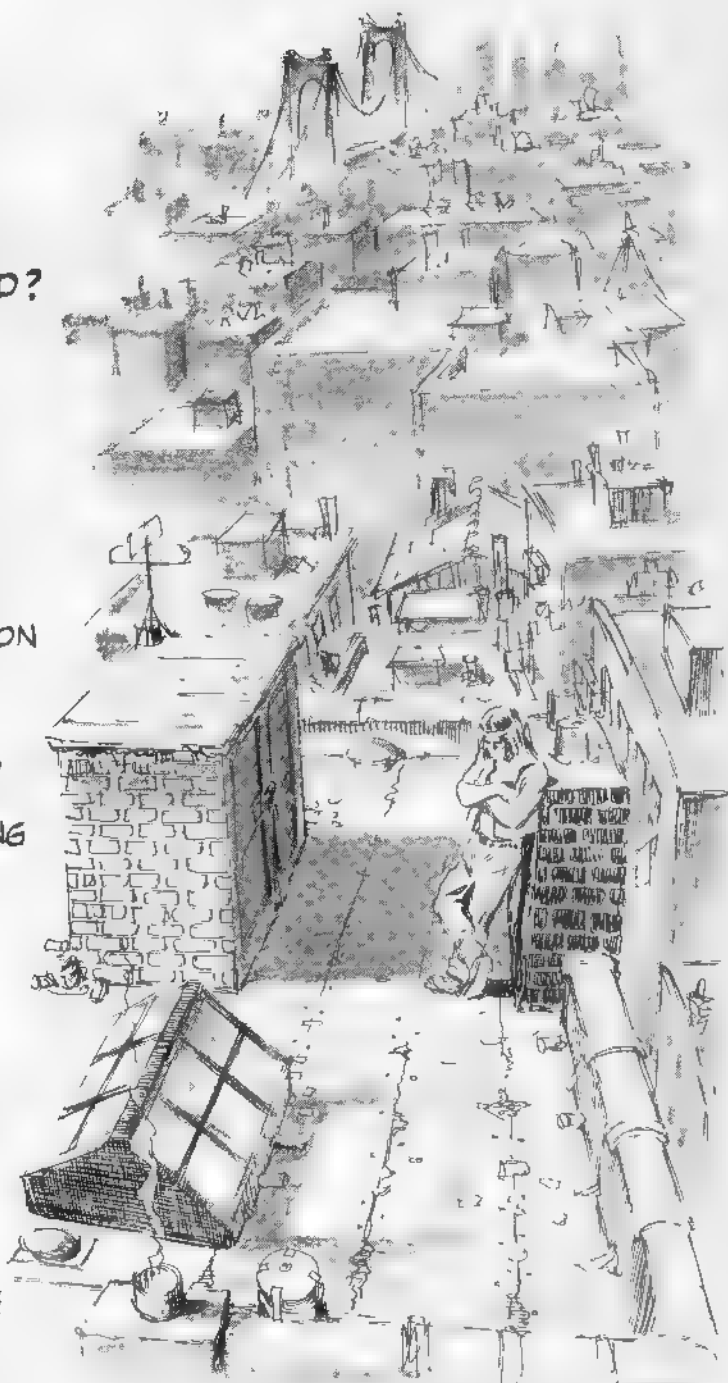
... OR PERHAPS
SOMETHING MORE
UNSPEAKABLE
WITHIN HIM.

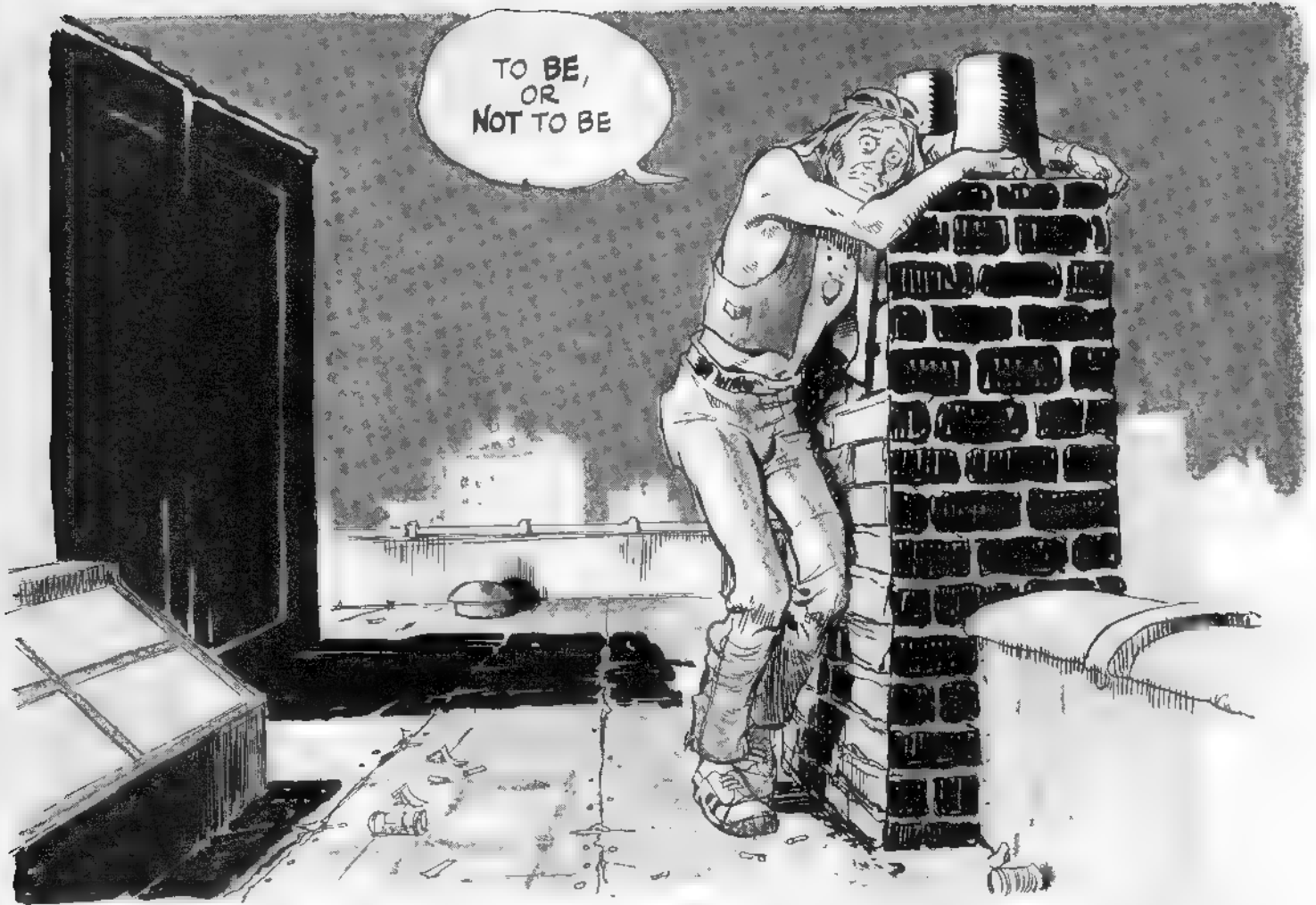
YET...
CAN HE FIND
IN HIMSELF
THE CAPACITY
TO COMMIT
SO UNNATURAL
AN ACT
AND IN DOING IT
FORFEIT
THE LOVE OF
OPHELIA,
HIS BETROTHED?

WAIT...
HOLD STILL
FOR A
MOMENT,
CLING
BRIEFLY
TO

A PASSING
RAFT OF REASON
BEFORE
IT LEAVES
THE BRAIN,
BEFORE
SURRENDERING

TO THE
SWIFT RIVER
OF HIS
PASSION,
AND SO
TO BE
CARRIED
OUT
INTO THE
TURGID
SEA
OF VIOLENCE
FROM
WHICH
THERE IS
NO RETURN.

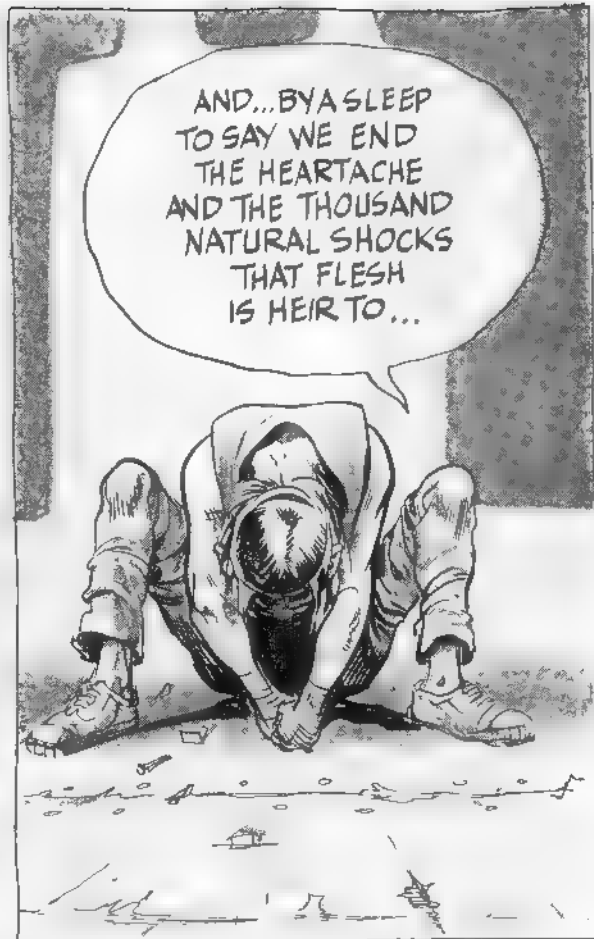
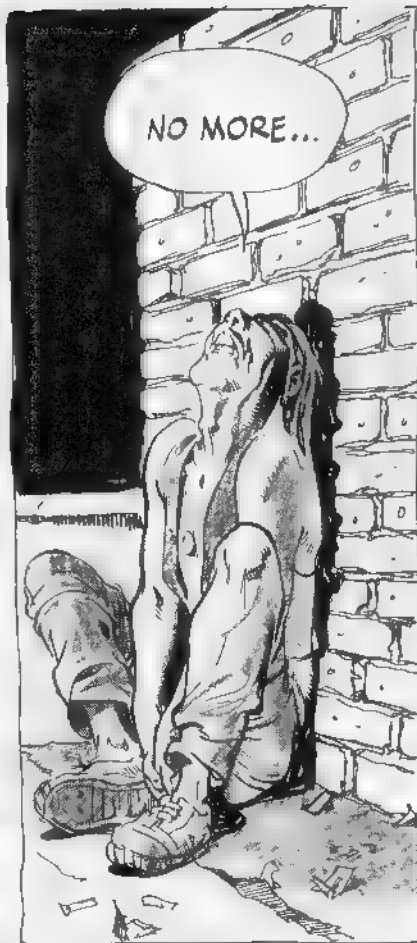




WHETHER 'TIS NOBLER
IN THE MIND
TO SUFFER
THE SLINGS AND ARROWS
OF OUTRAGEOUS FORTUNE...

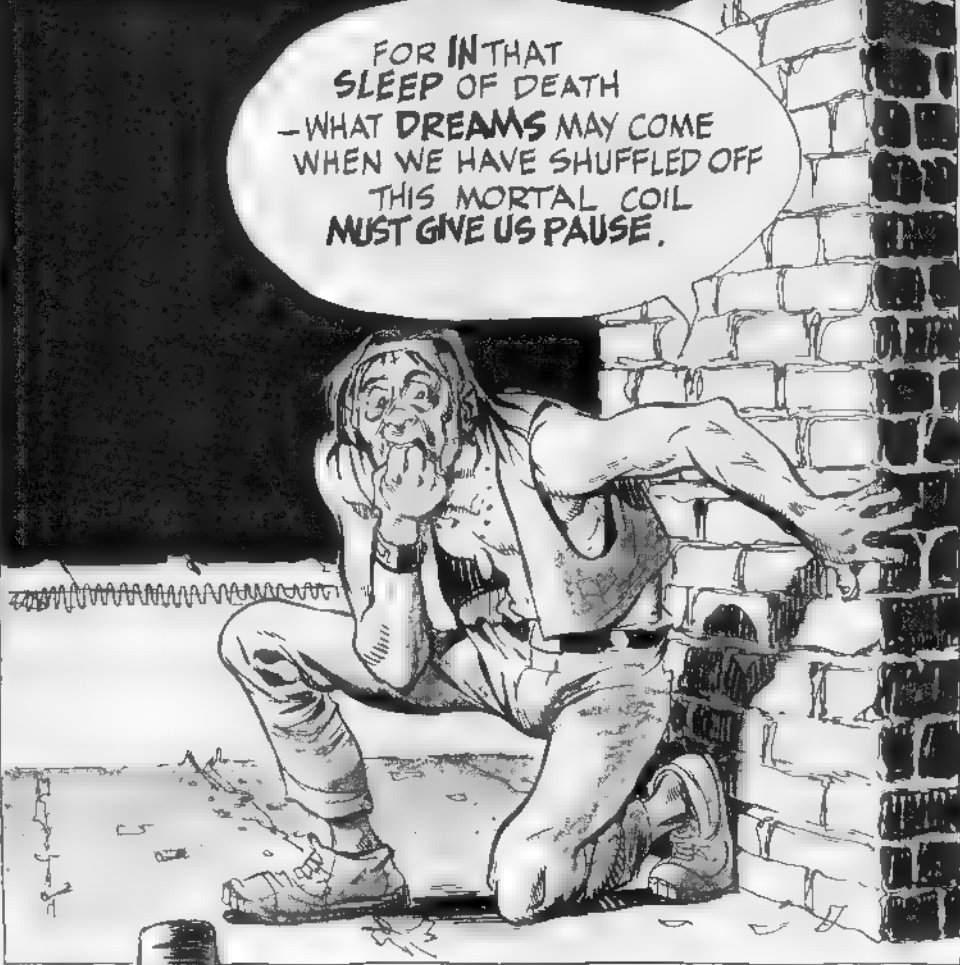
OR...

TO TAKE ARMS
AGAINST A SEA OF TROUBLES,
AND BY OPPOSING
END THEM !





AYE...
THERE'S
THE
RUB!



FOR IN THAT
SLEEP OF DEATH
-WHAT DREAMS MAY COME
WHEN WE HAVE SHUFFLED OFF
THIS MORTAL COIL
MUST GIVE US PAUSE.



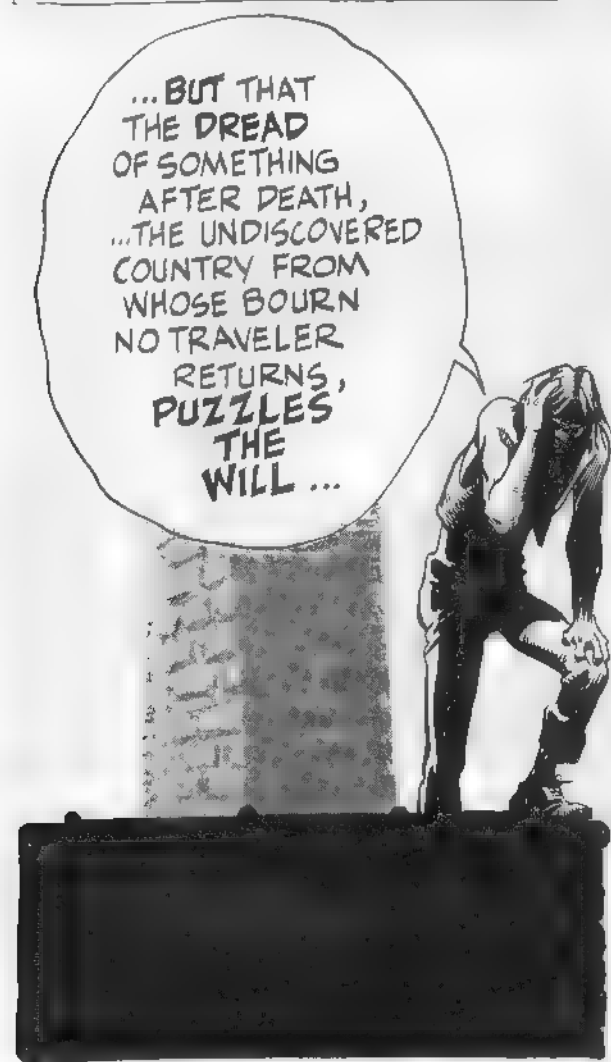
THERE'S
THE RESPECT
THAT MAKES
CALAMITY
OF
SO LONG LIFE

...FOR
WHO WOULD BEAR
THE WHIPS
AND SCORNS OF TIME,
THE OPPRESSOR'S WRONG,
THE PROUD MAN'S
CONTUMELY,
THE PANGS
OF DESPISED LOVE,
THE LAW'S
DELAY,



...THE
INSOLENCE
OF OFFICE,
AND THE SPURNS
THAT PATIENT
MERIT OF THE
UNWORTHY
TAKES, WHEN HE
HIMSELF
MIGHT HIS QUIETUS
MAKE
WITH A
BARE BODKIN
? !!





THUS
DOES CONSCIENCE
MAKE COWARDS
OF US ALL...

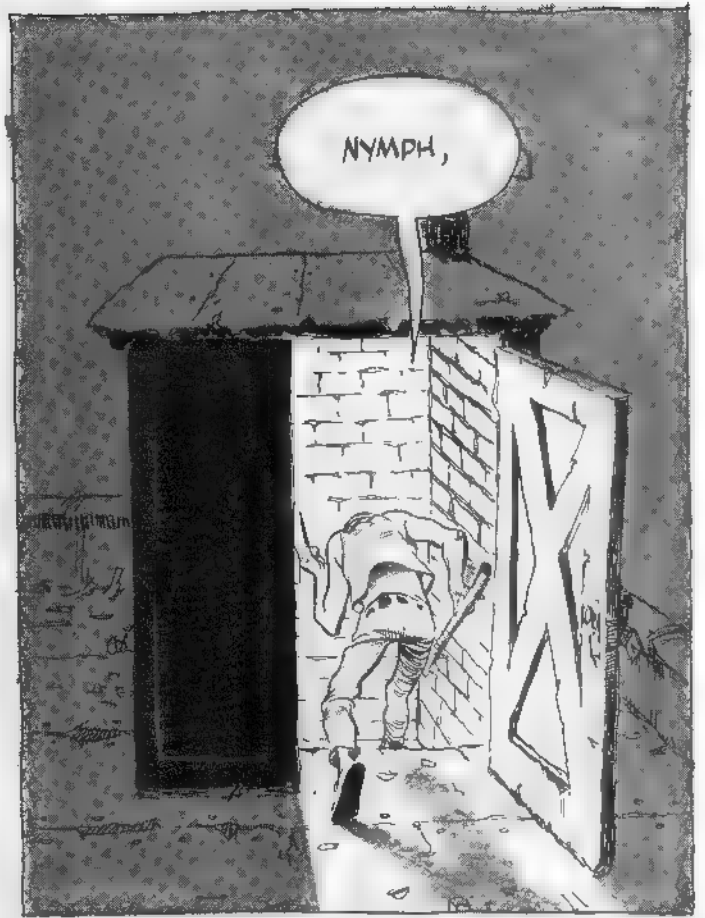
...AND THUS
THE NATIVE HUE OF RESOLUTION
IS SICKLIED O'ER
WITH THE PALE CAST
OF THOUGHT,

AND ENTERPRISES
OF GREAT PITCH AND MOMENT
WITH THIS REGARD
THEIR CURRENTS TURN AWRY
AND LOSE
THE NAME OF
ACTION !!



...SOFT YOU
NOW!





SOCIAL VALUES ON THE PLANET FERMA

BY **WILL FISHER**

**GOOD NEWS!
WE HAVE INVENTED
SOMETHING
NEW!!**

**AHH...
ANOTHER
EXAMPLE
OF THE GREAT
FERMANOID
GENIUS!
NO WONDER
WE HAVE
RISEN TO
DOMINANCE
ABOVE
ALL CREATURES
ON FERMA!**

**THIS DEVICE WILL BE THE
GREATEST BOON TO OUR
STANDARD OF MATERIAL LIFE
IN ONE THOUSAND YEARS...
IT WILL MAKE FOR GREATER
LEISURE... CURE CERTAIN DISEASES
... INCREASE FOOD PRODUCTION,
AND BECAUSE IT IS CHEAP
TO PRODUCE, IT WILL
MAKE A LOT OF MONEY!**

**GREAT!!
LET'S MAKE
THOUSANDS
OF THEM!**

**THE TROUBLE IS,
HOWEVER, IT WILL POLLUTE
THE ATMOSPHERE, PRODUCE
DEFORMED BABIES
AND KILL CERTAIN SMALL
FISH....**



OH NO!! OUR
SOCIAL VALUES
WOULD NEVER
PERMIT ITS
USE...NEVER!

THEN
WHY NOT
CHANGE
OUR
SOCIAL
VALUES
?

WHAT? AND
GIVE UP ALL
WE HAVE
WORKED FOR?
...FREEDOM
OF ENTERPRISE,
THE RELENTLESS
IMPROVEMENT
OF OUR
STANDARD OF
LIVING,
THE RESPECT
FOR LIFE!

THEN, WE SHALL
HAVE TO DESTROY
MY INVENTION-
FORBID FURTHER
EXPERIMENTS
IN THAT DIRECTION
!!

WAIT... THAT
WILL SET US BACK
A HUNDRED YEARS IN
SCIENTIFIC DEVELOPMENT
WE CANNOT
AFFORD THAT!

THEN
WHAT'S
TO
BE DONE
?

TELL YOU WHAT...
LET'S PRODUCE THE THING
ON A LIMITED BASIS...
UNDER STRICT CONTROLS
OF COURSE !!



WHO
ESTABLISHES
CONTROLS
?


YOU
SCIENTISTS
DO!!
YOU
CREATED
THE THING
IN THE
FIRST
PLACE
!!

HMM... WELL I GUESS WE CAN DEVELOP
MECHANICAL CONTROLS, INVENT AN
ANTIDOTE... BUT WE CANNOT
ORDAIN ITS SOCIAL USE... SO, WHO
WILL DECIDE THAT? YOU DON'T
WANT TO LEAVE THAT IN THE HANDS
OF SCIENTISTS ALONE... DO YOU?

UHUH! RIGHT...
SOCIETY SHOULD BE
RESPONSIBLE FOR THAT!
OKAY! WE, SOCIETY, MUST
SET UP SOME RULES FOR
ITS USE—USING OUR
ACCEPTED SOCIAL
VALUES AS GUIDELINES...
WHICH WERE CREATED
BY SOCIETY IN THE
FIRST PLACE

OKAY!
SO,
WHICH
SOCIAL
VALUES
ARE
YOU
GOING
TO
APPLY
?

LIFE
AND ITS
CONTINUATION
ON THIS
PLANET
IS PRIMARY
SO, PRESERVATION
OF LIFE IS A MAJOR,
A FUNDAMENTAL
SOCIAL
VALUE



THEN IT IS
PERMISSABLE TO ALLOW
DEATH AND SUFFERING
OF A FEW SO THAT THE
MAIN BODY OF THE
POPULATION
CAN SURVIVE
AND
THRIVE?

WAIT-A-MINUTE!
...WE HAVE NO RIGHT
TO SAY WHO SHALL LIVE
AND WHO SHALL DIE!!!
WE CANNOT DENY
ANYONE
THE RIGHT TO LIFE!

SO....
WHAT YOU ARE
PERMITTING IS
THE UNCONTROLLED,
INDISCRIMINATE
PROLIFERATION
OF LIFE
WITH RISK OF
OVERPOPULATING
THE PLANET
AND THE OBVIOUS
DISASTEROUS
RESULTS
TO EXISTING
LIFE!!
AS A SCIENTIST
I MUST WARN
YOU OF THIS!

OKAY!!
SO, WE'LL
SET UP
MORAL AND
ETHICAL
RULES TO
RESTRICT
PROLIFERATION
OF LIFE

FINE,
BUT THAT'S
CONTRARY
TO
YOUR
PRIMARY
SOCIAL
VALUES

SO, WE'LL
REORDER OUR
PRIORITIES...
AND REVISE
OUR
SOCIAL
VALUES!

YEAH,
??
HOW
??

WELL,... THE WAY WE'VE
ALWAYS DONE IT...
PUBLIC DEBATE
AS ARTICULATED BY THE
WISER AND MORE THOUGHTFUL
OF US -AND OUT OF THE RESULT
WILL COME A **CONSENSUS**
FROM WHICH WE GET
THE RULE OF THE MAJORITY

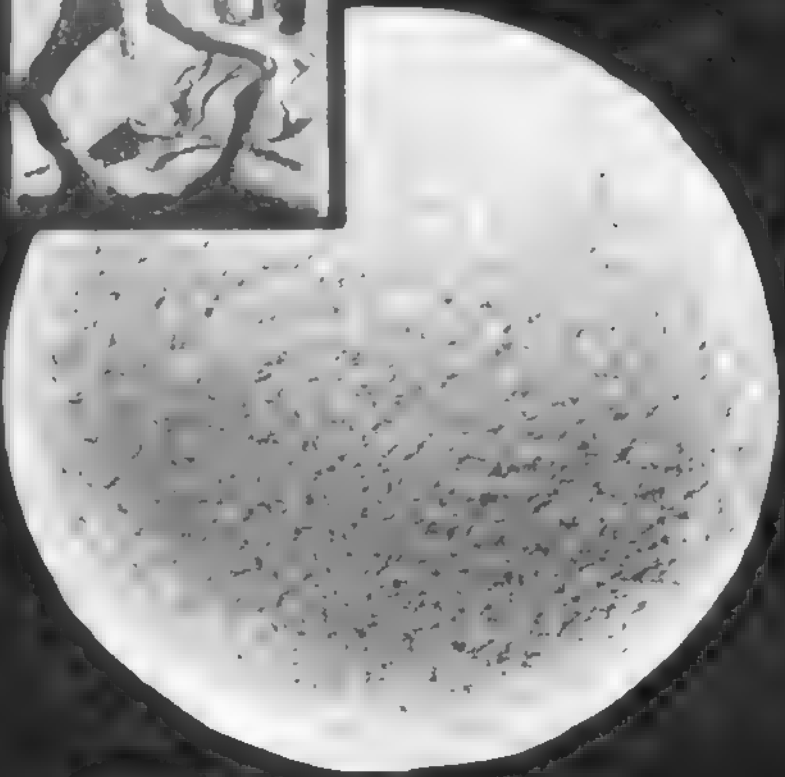
WHAT'S TO BE
DONE IF THEY ARE
WRONG?? HOW DO
WE DEAL WITH
THE MISTAKEN MAJORITY
?

...WHY, THEN
... WE
REPLACE
THEM

WHO IS
WE??

'**WE**'
IS
THOSE
WHO
SURVIVE
CHANGE!

OH..



— CRACK —

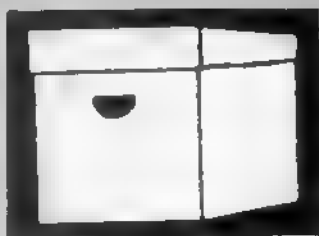
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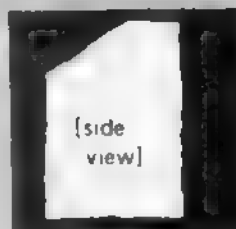
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LETTERS

SPIRIT SOLVES TEACHER'S PROBLEM

I teach students with disciplinary problems in the Milwaukee County High School system. I use the word "teach" loosely because by the time many of these students reach my special classroom they are just a step away from reform school. I have found most learning aids to be ineffective in reaching the bulk of these problem students.

Finally, by accident, I learned that comic books captured the students' attention like nothing else. When textbooks fail, I try *anything* to stimulate reading and thinking. Of the various comics I have experimented with in my classes, your *Spirit* has been, by far, the most popular.

I can, in fact, induce unusually good classroom behavior for a full week by announcing that I will bring a new *Spirit* the following Friday.

Can I induce you to go weekly again?

Bonnie Bean
1924 East Park Place, Milwaukee, Ws 53211

KEEP PUBLISHING EISNER ESSAYS

Let me introduce myself: I'm a Frenchman, married, two children, and I teach English (try to) for a living. I have just finished

an MA thesis on **Harvey Kurtzman**, the "brother-in-law" of underground comix. By the way, I think the underground comix are the only readable comics that cross the Atlantic.

Funny how you managed to publish **Eisner**, who's another favorite of mine. Keep doing so please. The format, paper, letters, bibliography, etc. are just right. Do not let any silly readers make you give up publishing **Eisner's** fine essays on "sequential art." Even backward readers grow up after a while...or whither away (or should).

A letter in *Spirit* No. 26 titled "Will Not Translate for Us" looked so funny that I cast aside my usual laziness and asked **L'Humanite'** for a xerox of the **Eisner** interview. When/if I get it I will translate it and send it to you. I must say I did appreciate the part about "the rotten fascists for censorship" from one who would so willingly censor the translation of an interview. If I knew more people like **Kenneth Desmarais**, I might even join the Communist Party just for kicks!! (hah!) I think he's a good propagandist... for the opposite side that is. Unfortunately I'm not for the other side.

Jacques Dutrey

STILL LIFE WITH SPIRIT MAGAZINE AND RITZ CRACKERS



Here is a drawing that I did in school. I hope you will consider running it in *Will Eisner's Spirit Magazine*. Thanks!

Mitch O'Connell, 5453 North Lakewood, Chicago, Illinois 60640

34 rue du Mas, 40800 Aire, Adour, France

WANTS SPIRIT SLIP CASES

As an owner of all the **Warren and Kitchen Sink Spirits**, I'd like to see you make available custom magazine slip cases or binders or something of that nature to preserve copies for quick reference.

Ed Spiegel

27-K Franklin Greens, Somerset, NJ 08873

CUSTOM MAGAZINE FILE SOURCE

If any of your readers are interested in obtaining custom made magazine files for *The Spirit*, I recommend the Highsmith Co., P.O. Box 25, Fort Atkinson, Wisconsin 53538. I have ordered from this company before and they're very good. The "G" size file fits *The Spirit* the closest.

Mike Walker

253 Butternut Drive, Bowling Brook, Ill 60439

Mike: Thanks for the tip. We ordered custom files from this company and found the quality and price to be most satisfactory. We do not plan to offer such files through this magazine, but urge interested readers to write to Highsmith for a free catalog of customized library slip cases.

MORE EISNER/OTHER ARTIST TALKS

I was very impressed with issue No. 28 from first page to last. The pre-war story, "Professor Pinx" was the best yet reprinted, and "The Survivor" was great! But what I really loved most, though, was "Deadline." Please print more **Jules Feiffer** in the future.

I was disappointed with the ending of the *Outer Space* series, but I was interested in seeing how **Eisner** put together a story from a script.

Please include more **Eisner** interviews of other artists. I'd like to see talks with such former assistants as **Jerry Grandenetti**, **Tex Blaisdell**, **Wally Wood** or **Jules Feiffer**.

I'd also like to see you reprint "The Meanest Man in the World," "The Fall of the House of Usher," "Miss Rhinemaiden of 1950," and a less muddy version of "Ten Minutes." Thank you.

Robert Salkowitz

3233 W. Penn Street, Philadelphia, PA 19129

WOOD SPIRITS DON'T DESERVE RAP

I can see why you got some letters of complaint on the "Outer Space" episodes of *The Spirit*, but that series has a special place in my heart. When I heard about the **Wally Wood** art in *The Spirit* No. 20, I bought my first *Spirit*. I enjoyed the "Outer Space" story but began to enjoy and appreciate **Will Eisner**. I had sort of known about *The Spirit* but had never bought any before. Now I'm a die-hard fan, all because of the **Eisner/Wood** art. I'm sure others have become interested in *The Spirit* and **Eisner** in the same way.

cont'd on page 64

MILT CANIFF

REMBRANDT OF THE COMIC STRIP

RICK MARSCHALL
JOHN PAUL ADAMS



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WANNA
TRADE,
SELL OR
BUY!?



continued from page 62

I really enjoyed the Lou Fine art on "M.U.R.D.E.R." [*Spirit* No.27] much more than I anticipated. So I vote for one Lou Fine story an issue. The alliteration was an attention getter — Is that the only *Spirit* in which alliteration was used?

CTA1 Jerry Edwards

Box 498, Naval Security Group, FPO NY 09518

Jerry: "M.U.R.D.E.R." was the only *SPIRIT* story written with alliteration. (How could Will have done that stunt twice?) There were two stories told entirely in rhyme, however. One of those, "The Tragedy of Merry Andrew," was reprinted in Warren No.2, and the other, "Killer McNobby," may show up here soon. Of course, rhymed interludes and songs appear in a great many *SPIRIT* stories, from "A Dull Week" (1941) to the 1946-1947 "Ev'ry Little Bug" series. The latter even had music printed right there in the section so readers could sing along!

AND SPEAKING OF THE BUG...

My own vote for the most important thing you could reprint is the sheet music for "Ev'ry Little Bug Needs a Honey to Hug." Good comic music is hard to come by — unless you enjoy Mitch Miller and his band singing Tarzan songs on Golden Records. The high point of the genre was probably Walt Kelly's "Songs of the Pogo." He not only put out the book of sheet music for every ditty he ever ran, he also did a great record that featured himself and others singing them. Maybe you could do like *Mad* magazine did about a decade ago and include a little flexible cardboard record in an issue with Will, Denis, Holly and Cat huddled around the piano singing "Ev'ry Little Bug..."

George Hagenauer

4606 N. Winchester, Chicago, Illinois 60640

THE ONLY COMIC HE ENJOYS

It's great to see Will Eisner on a bi-monthly schedule, as it is still the *only* comic I enjoy. Enclosed is a sketch for ya! You can also consider this a fan letter thanking you for the fine job you're doing on *The Spirit*.

Vincent Musacchia

c/o Caminiti, 2 First Place, Brooklyn, NY 11231



THE MASTER OF CITYSCAPES

I was very impressed with the excerpt from Eisner's forthcoming *Big City* book

in *The Spirit* No. 27. "The Treasure of Avenue 'C'" was a perfect compliment to his brilliant *City Portfolio*. When it comes to capturing the singular atmosphere of cityscapes, Eisner is the undisputed master.

Kevin C. McConnell

118 Main Avenue, Warren, PA 16365

SYLVESTER STALLONE: THE SPIRIT?

The cover for No.28 hit an all-time low in quality. If the new bi-monthly schedule means rushed covers and poor quality, forget it. And I'm very glad to see that the "Outer Space" stories are over. They were pretty low. I am also getting sick of the letters page: it isn't very interesting and it is much too long.

The *Spirit Checklist* is great, but it hurts to know about all these little things which are practically impossible to get. So what I'm asking is for you to reprint things like the "new" *Spirit* stories and "incidental" art stuff, perhaps to take the place of the "Outer Space" series.

I like Lou Fine's art the way you showcase it in moderation. The interview with Gil Kane was very interesting. I didn't expect to like it, but I did. More!

Has anyone suggested that Sylvester Stallone play *The Spirit* in our hypothetical film cast? He's a natural.

I hope you don't get the wrong idea from this letter. I really am very pleased with the magazine.

Garry Joseph

Box 342, Cowell College, Santa Cruz, CA 95064

Garry: In Will Eisner's defense, and as an apology to all readers, the cover for No.28 was not printed up to our high standards. Eisner's intense colors were not reproduced properly. We do not intend to let this happen again.

MUSS 'EM UP DONOVAN

The first time I saw Will Eisner's work was in a comic book on a drug store rack. I think the title was "Muss 'Em Up Donovan." I made a great impression on me, as I was interested in comic book art and recognized a unique talent. I was 14 at the time. I collected all of Eisner's work that I could. When I discovered *The Spirit Section* in the *Baltimore Sun* I saved my nickles to buy that paper from the newsstand.

Unfortunately, when I was in the service with the 80th Infantry Division, my mother "donated" all of my old comics to the war paper drive. Imagine my disappointment when I returned home!

Anyway, I went from being a lousy cartoonist to a capable graphic artist today. I have always wanted to see that first (?) Eisner. Could you reproduce it sometime?

Fred Berns/Mouton Art Associates, Inc.
No. 303, 823 Perdido, New Orleans LA 70112

Fred: "Muss Em Up" wasn't Will's first published work. But it and even earlier comics by Eisner will appear in *THE ART OF WILL EISNER*, a book behind schedule, but in progress from Kitchen Sink Press. Watch *THE SPIRIT* for an announcement of its availability.

Send your comments to:
THE SPIRIT
No. 2 Swamp Road
Princeton, Wisconsin 54968

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Spirit Bag No.3 Will pay top price. **CTA1 Jerry Edwards**, P.O. Box 498, Naval Security Group Activity, FPO New York, NY 09518.

Spirit Bag No. 3 wanted. Will pay good price. Also need following original Sunday *Spirit* sections: 6/23/40, 6/16/46 and 12/21/47. **James L. McBride**, 332 Centre Street, Trenton, New Jersey 08611.

Spirit Bags No.1 and No.3, Kitchen Sink No. 18. Send prices/conditions to: **Chris Beneke**, Route 4, Parsons, Kansas 67357.

Spirit 8/25/40 section from *Spirit Bag* No.1 and "bootleg" bag or decent copies of same. Also wanted: Kitchen underground *Spirit* No. 2, NM-Mint. **R. Haynes**, A-212, 2300 S.W. 97th Avenue, Miami, Florida 33165.

Spirit Bags No.1 and 3, Warren *Spirit* 15 and *Spirit Special Issue*. **Grog Z. Menos**, 1429 Spaulding, Pocatello, Idaho 83201.

Warren's "*The Spirit Special*" issue wanted. **John Petrie**, 1406 North Hoyne, Chicago, Illinois 60622. Will pay any reasonable price.

Kitchen Spirit No. 18. Will pay price plus postage here. Please write. **Harri Romppotti**, Høyhenviita 4 H, 60150 Seinäjoki 15, Finland.

Spirit Bag No. 4. Will trade Bag No. 3. Please contact **David Donovan**, 17 Fifth Avenue, East Rockaway, NY 11518 (Condition on my bag No.3 is mint, never opened).

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